

THE ARCHITECTURAL RECORD

CONTENTS

	PAGE
THE COLLEGE OF THE CITY OF NEW YORK.....	165
George B. Post, Architect. Illustrated Article.	
DR. WILLIAM RIMMER.....	167
Illustrated Article. Edward R. Smith.	
UNKNOWN WESTMINSTER ABBEY.....	205
Illustrated Article. W. G. Fitz-Gerald.	
EXAMPLES OF GEORGIAN AND GREEK REVIVAL WORK IN THE FAR SOUTH.....	215
Illustrated Article. J. Robie Kennedy, Jr.	
NOTES AND COMMENTS—Illustrated.....	229
Two Riding Academies—Building for One Generation— A Children's Block—Discussion of Building Heights—Civic Center for Springfield—San Francisco and the Burnham Plan—American Architecture— Progress in Denver—A History of Architecture by Russell Sturgis, A. M., Ph. D.— Mr. W. B. Dinamore's House at Tuxedo Park, New York.	

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TWENTY-EIGHT WEST THIRTIETH STREET.

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TWO LIGHTS FROM A WINDOW TO BE ERECTED IN CANTON,
IN MEMORY OF THE LATE PRESIDENT MCKINLEY

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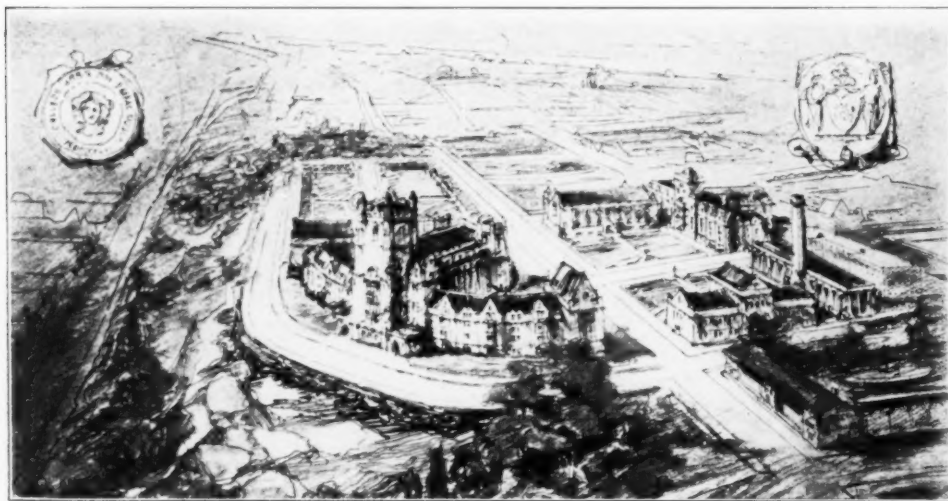
MARCH, 1907

No. 3

✓ The College of the City of New York.

Much better did those municipal statesmen build than they knew who founded the Free Academy, a lifetime ago, to be the crown and culmination of the system of the public schools, and called a professor down from the Hinterland of Seneca Lake and Geneva

if, indeed, since the death of Charles A. Dana, they continue to be urged at all, are now on all hands recognized as theoretical and academic, not to be pleaded in the face of the enormous beneficence of the academy, long ago become the College of the City of New



C. C. N. Y.—BIRD'S EYE VIEW FROM THE NORTHEAST.

(From the Architect's Drawing.)

Washington Heights, New York City.

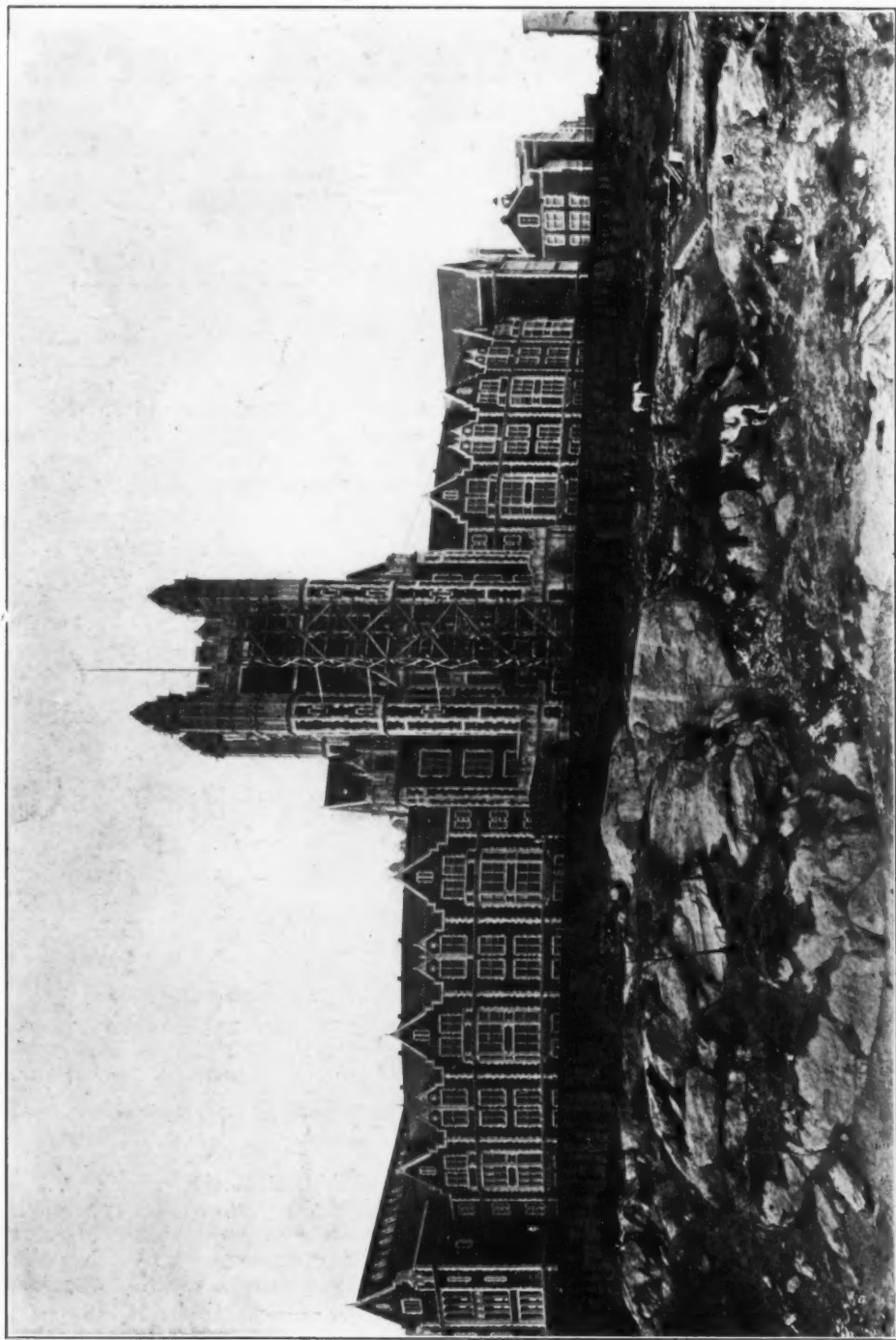
George B. Post, Architect.

College to preside over the same. There have not been wanting critics to say, and keep on saying, that it was anomalous and indefensible for the State to give a higher education to the favored few than it was bound in self-preservation to give to the undistinguished many. But these objections

York, and long ago, like wisdom, justified of its children. The new buildings, massive and costly as they are, and set on a hill, although, unhappily, they can be "hid" from what ought to be the most impressive point of view, stand as a monument of the public usefulness of the institution through-

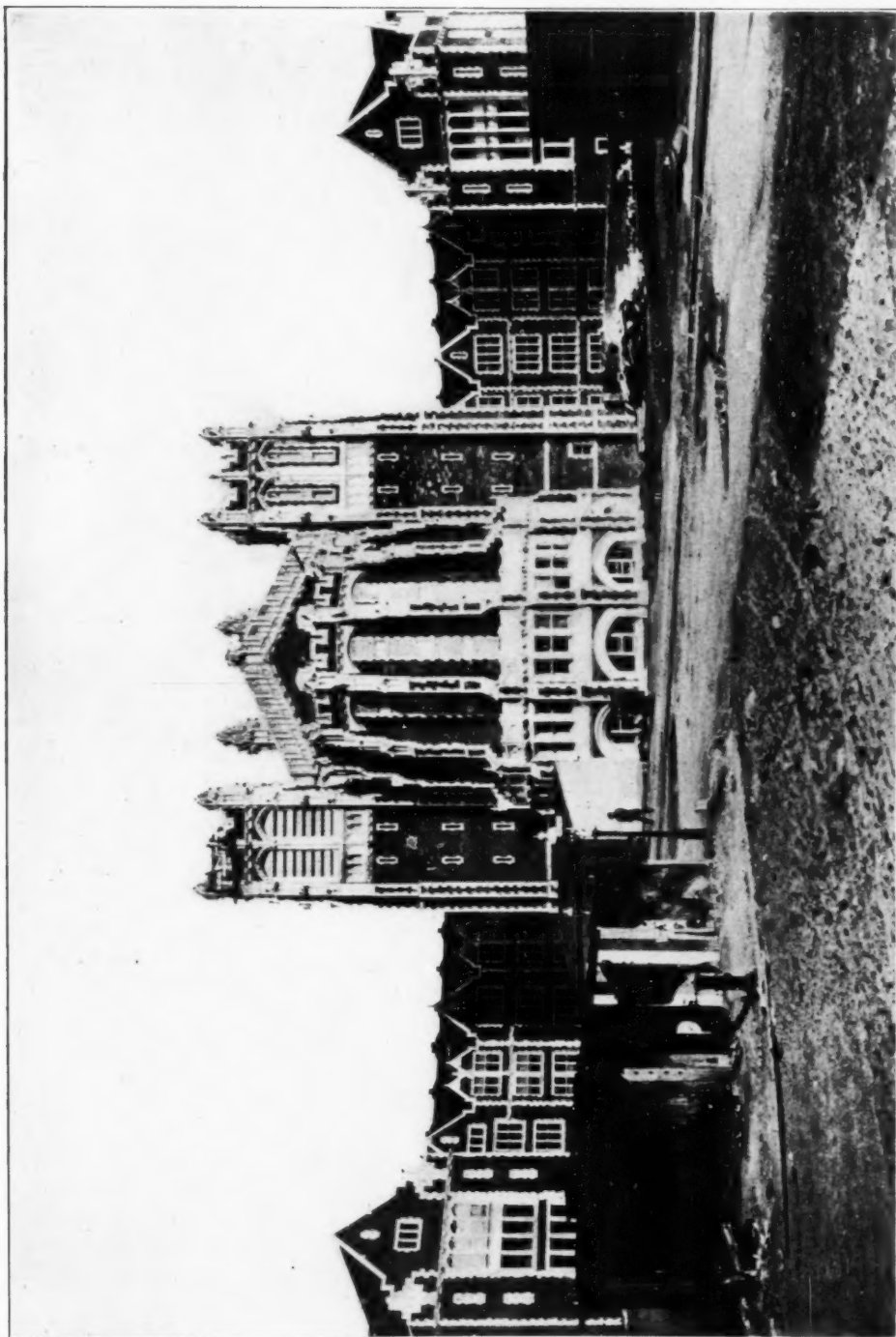
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C. C. N. Y.—GENERAL VIEW OF EASTERN FRONT FROM EDGECOMBE AVENUE.
(Photo by J. H. Symmons.)

George B. Post, Architect.



C. C. N. Y.—REAR OF ASSEMBLY HALL AND WINGS.
(Photo by J. H. Symmons.)

Washington Heights, New York City.

George B. Post, Architect.

out these generations and of the public appreciation of that usefulness.

They stand in a rather affecting contrast to the old building in Twenty-third street, which remains as a reminder of the day of small things, of

century; for its architect was James Renwick, one of whose favorite sayings it was that the business of an American architect was to build things that would stand and be presentable for about thirty years, after which they



C. C. N. Y.—THE NORTHERN WING OF THE COLLEGE BUILDING FROM THE EAST.
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

what has become a great institution. Not that that was a bad thing in its day, its day being, one supposes without looking it up, the late forties or the early fifties. It has already survived, one may say, the expectations of its architect by attaining its full half

were fairly sure to yield to "the principle of vicissitude and the effluxion of things." The belief seems to be well founded, though among the author's own works Grace and Calvary, to say nothing of St. Patrick's Cathedral, survive to contradict it. Evidently it is not

adapted to promote "a sad sincerity" in design or a too conscientious thoroughness in workmanship. But the old and single building of the College of the City of New York, though so long ago outgrown, was an effective

bly room" was placed at the top of the building in a clerestory was as effective architecturally as it was eligible practically. But the single building was long ago outgrown, and the efforts made to secure the necessary accom-



C. C. N. Y.—TOWNSEND HARRIS HALL, THE SUBFRESHMAN BUILDING.
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

design, needing only a more affectionate care in the elaboration of the detail and a choice of more durable and more genuine material to produce a rather distinguished success. The disposition by which the "general assem-

modations near by were not only makeshifts, but, by reason of the advance in the value of land, very costly makeshifts. The necessity for a new housing of the college was manifest ten years before practical steps were taken

in that direction and urgent for at least five years before.

The new ground was very happily chosen. The ridge that skirts the Hudson from the upper end of Central Park to and beyond the Spuyten Duyvil, which is the northern boundary of Manhattan, offers the best sites on the island for noble buildings meant to be seen from afar. It is especially adapted by nature for establishments which by their character require some aloofness,

of the happy hits in nomenclature of the late Fred. Law Olmsted. For "institutions" the recognition had been earlier still, especially on behalf of the Roman Catholic Church, always prudent and provident in these matters, as witness the "Convent" from which the bordering avenue of the new college buildings takes its name. Since the foundation of the cathedral it has been recognized in turn by Columbia, and by the New York University, since the



C. C. N. Y.—QUADRANGLE FRONT OF SUBFRESHMAN BUILDING, GYMNASIUM
TO THE LEFT.

Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

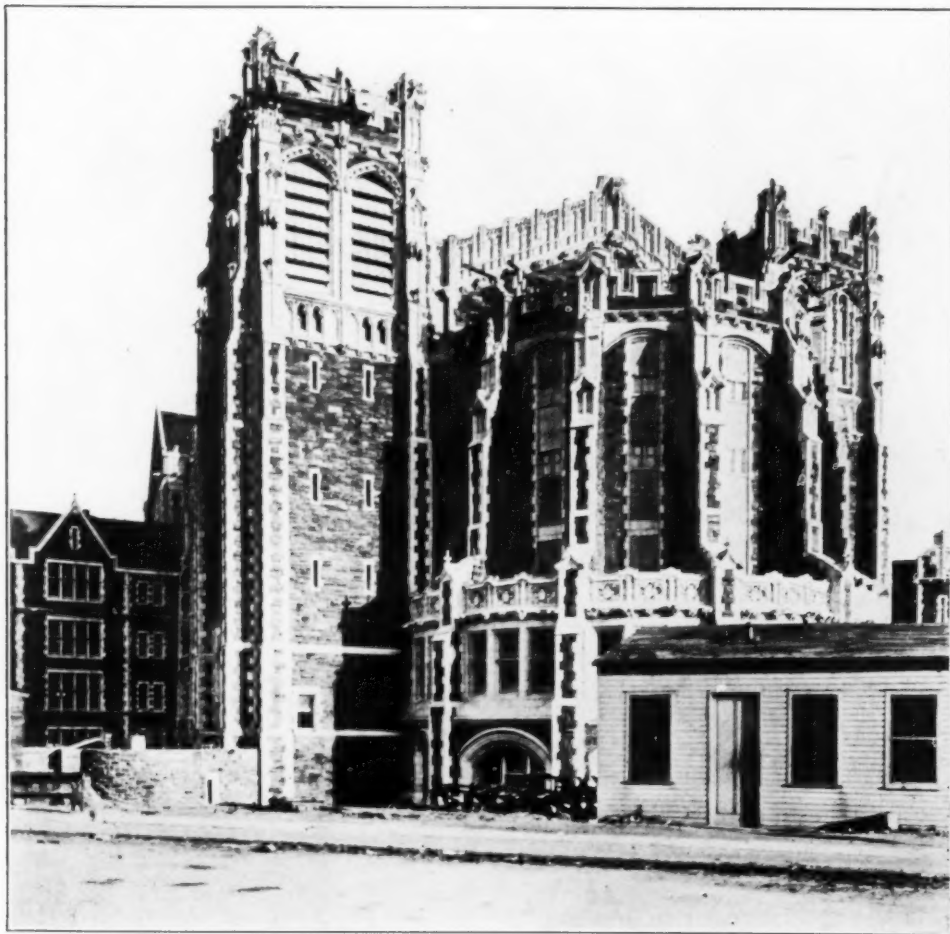
some detachment, some cloistrality, which ought to be kept "far from the madding crowd's ignoble strife." The authorities of the Protestant Episcopal Church were first to see and seize the advantage of the ridge by pre-empting the lower end of it for the Cathedral of St. John the Divine. Nay, a score of years before and more, the Park Department had recognized and emphasized the advantages of the uplift by the provident reservation and the appropriate treatment of "Morningside." That, by the way, must have been one

site of this latter is on a ridge which is virtually a prolongation beyond the Harlem and into Bronx Borough, of the heights that begin at Morningside. But along its whole extent the heights scarcely offer, at least on the landward side, so fair a chance for a "seat of learning" as this which has now been occupied. Doubtless the view from the eastward, which should be the chief view, would be far more impressive if at the foot of the cliff

Whose ridgy back heaves to the sky
there were a body of water instead of

a builded and peopled plain. Hence the main front of the college does not get the value to which it is entitled, being fairly visible only from the street underneath and so close that from it the architecture is violently foreshortened.

has now been carried into execution fairly "imposed itself" not alone upon the judges but upon the architectural profession. Other designs had their qualities, one at least in a high degree the mild monastic and cloistral quality which is traditionally



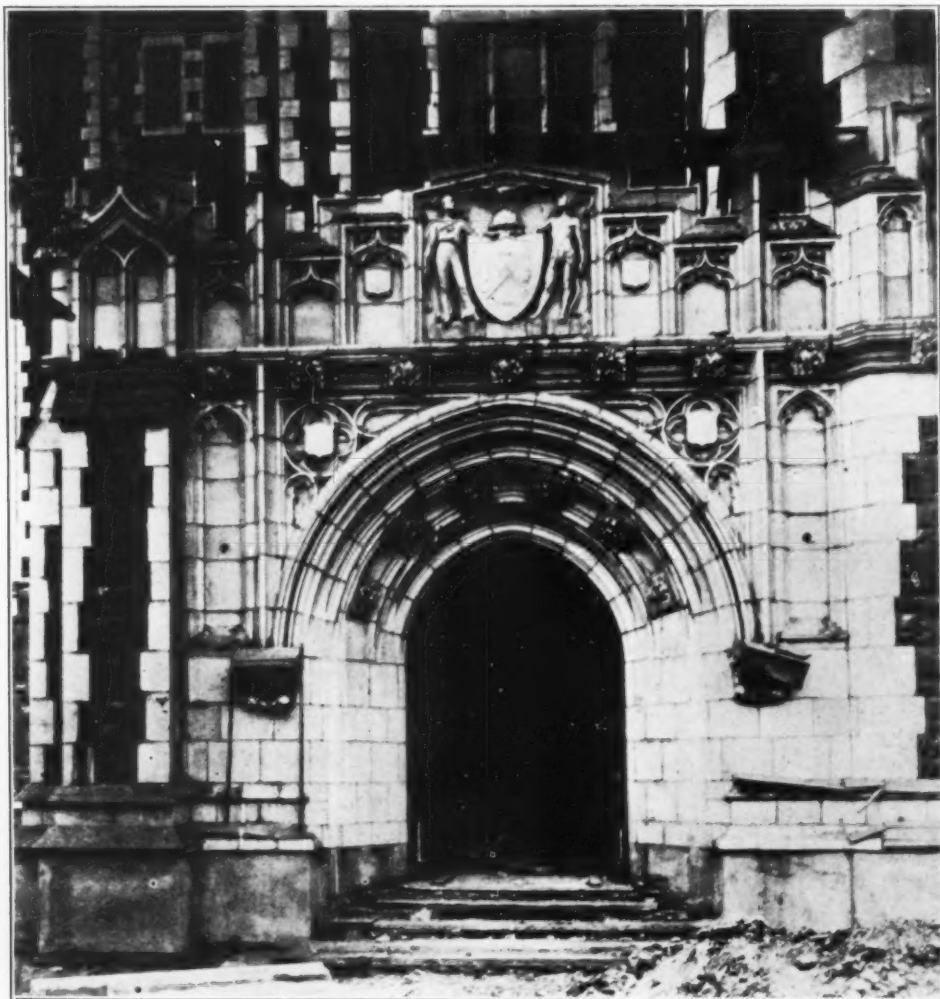
C. C. N. Y.—THE NORTH TRANSEPT TOWER AND APSE OF THE ASSEMBLY HALL.
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

Nor will it be seriously disputed that the rare opportunity offered by the site has been taken advantage of in the architecture. The beginning of it was a competition, a competition in which the competitors were fairly chosen on the "public form" of previous performance. And the design which

recognized as appropriately "collegiate." The winning design had that also. But along with that it had a vigor and boldness of picturesqueness especially appropriate to the site and the material, the material being the rugged intractable rock of which the hill is built, and of which the intracta-

bility is shown in the massive boulders that tumble down the hill. It is recognized also in the choice of a quite different material for all the hewn and elaborated work. In sooth, the choice of this latter material is the one point

sweep of the principal front of the college proper imposes itself and seems, now that the building is done, quite inevitable and obvious, although, as a matter of fact, it did not suggest itself to any other than the successful com-

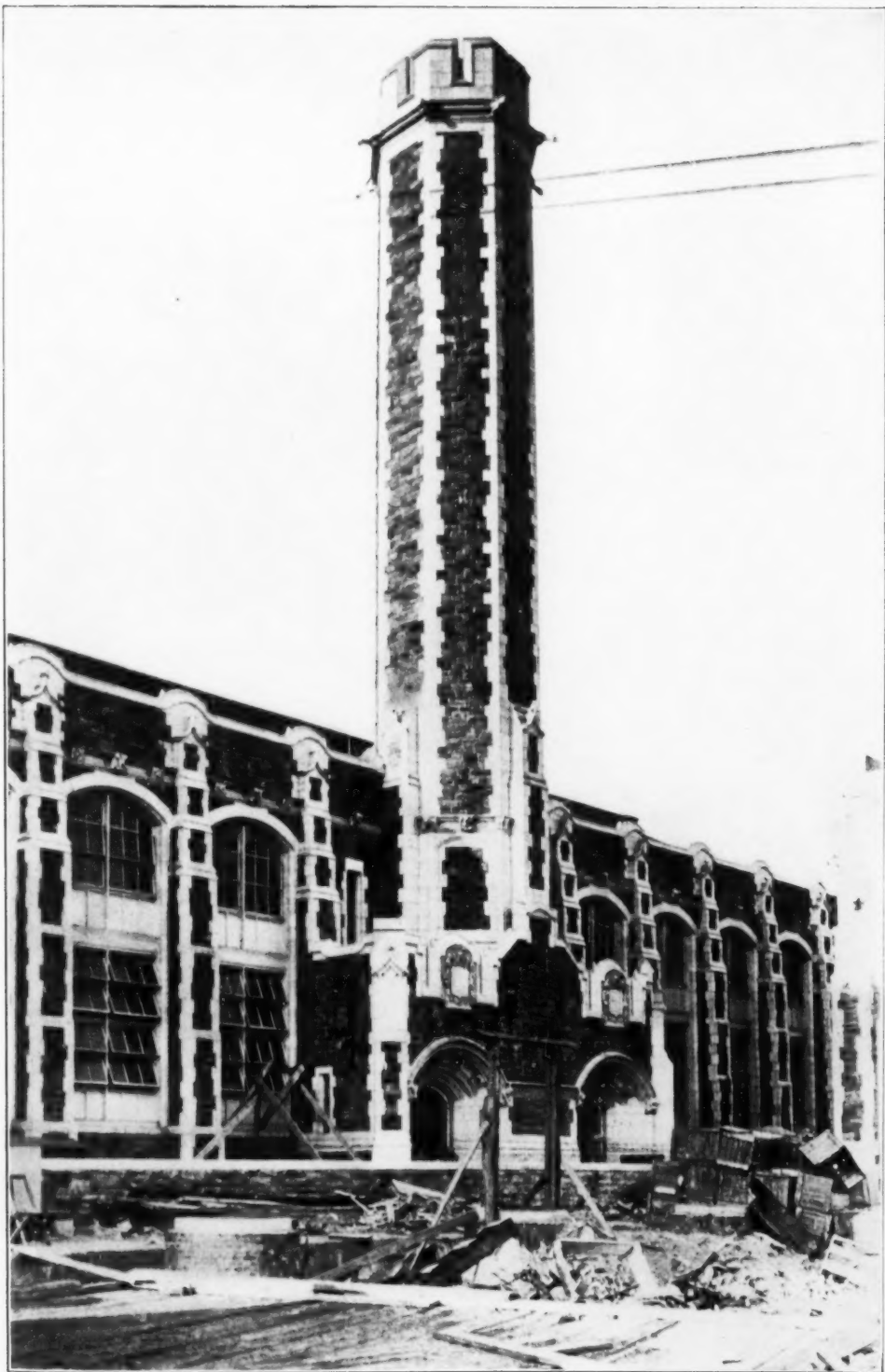


C. C. N. Y.—ONE OF THE EDGECOMBE AVENUE ENTRANCES TO THE COLLEGE BUILDING. Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

of the design that is not only questionable but that everybody questions.

But before going into that, it may be as well to put another query which the completed work almost as imperatively suggests. The large segmental

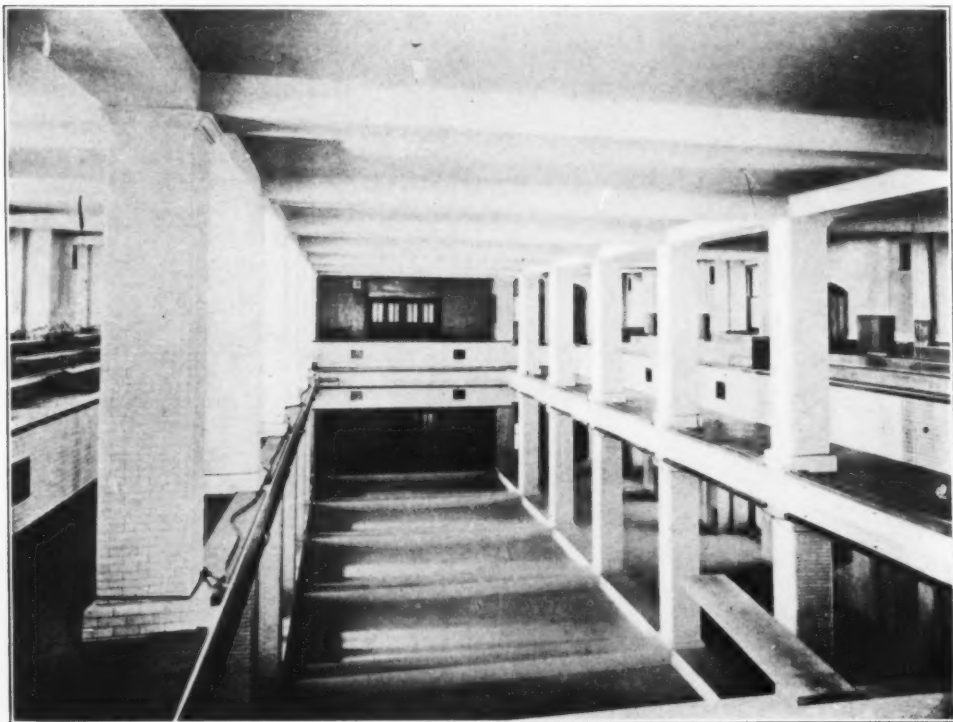
petitor. It is a new instance of that talent for simplification, for discerning the essential point and giving emphasis to it in the "lay out"—which in English ears is more expressive than "parti"—in which one would say that Mr. Post's



C. C. N. Y.—MECHANICAL ARTS BUILDING FROM THE QUADRANGLE.
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

architectural talent most of all resides. But of this circular front and its central tower it was remarked by one of the competitors at the time of the competition that "you won't be able to see it anywhere," and that is much truer than one could wish. As a matter of fact, you can see it altogether and see it all at once only from the roofs of the houses opposite on the east, which is the point of view from which our

traffic at this point for a wide street; in fact, for any street in front of the college. This expanse is reserved for the purpose of furnishing a suitable foreground for the architecture. It does not, in fact, furnish such a foreground, for from this esplanade the architecture cannot be seen to advantage, cannot be seen altogether or taken in all at once. One would have to back off several hundred feet further



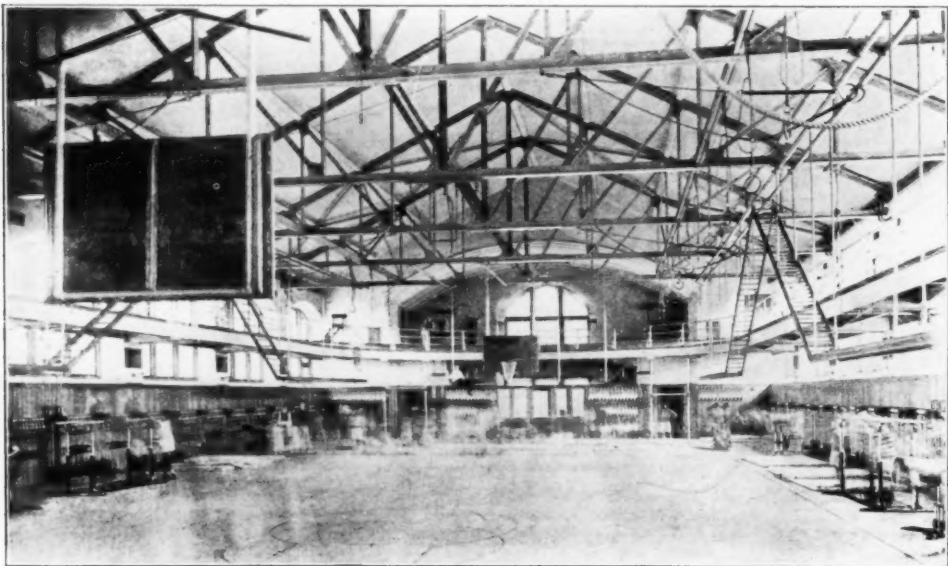
C. C. N. Y.—THE SWIMMING TANK.
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

general illustration of this front is taken. From the ground level it is only the upper stories of the buildings and the upper stages of the tower that can be seen. And this because the convex front is withdrawn, "refused" as it would be called in military language, by the interposition between itself and the top of the cliff of a broad avenue with broad sidewalks and a generous breadth of grassplot also. There is obviously no occasion in the practical conditions of

than the platform allows to get an "eye-stroke" of the whole swinging front, whereas such a retirement would take him to the foot of the hill where quite the lower half of the buildings would be invisible to him. Perhaps it was not practicable, though the impracticability is certainly not obvious, but how very effective it would have been architecturally, and for that matter, what an increase of available area would have been secured if the crescent had been

brought forward to the edge of the cliff, or so near the edge as only to admit between a covered sidewalk of one story and, say, of as great a projection as those porches at the sides of the great central tower which contain the entrances. Such a covered sidewalk, in the form, say, of an open arcade, would have formed a picturesque feature the cloistral character of which would admirably have suited the purpose and the architecture. What is even more important, it would have brought the front forward to a position

The other general criticism is that which everybody makes, and on which, therefore, there is no occasion to insist. That is, that the contrast between the rugged black stone of the walls and the snow white terra cotta of the wrought work is violent and disturbing. Besides its violence it entails other unfortunate results. In opposition to the contention that depth of color ought to emphasize stress of structure, and that, consequently, the "trimmings" of a building should be darker, where two materials were employed, than the in-



C. C. N. Y.—THE INTERIOR OF THE GYMNASIUM.

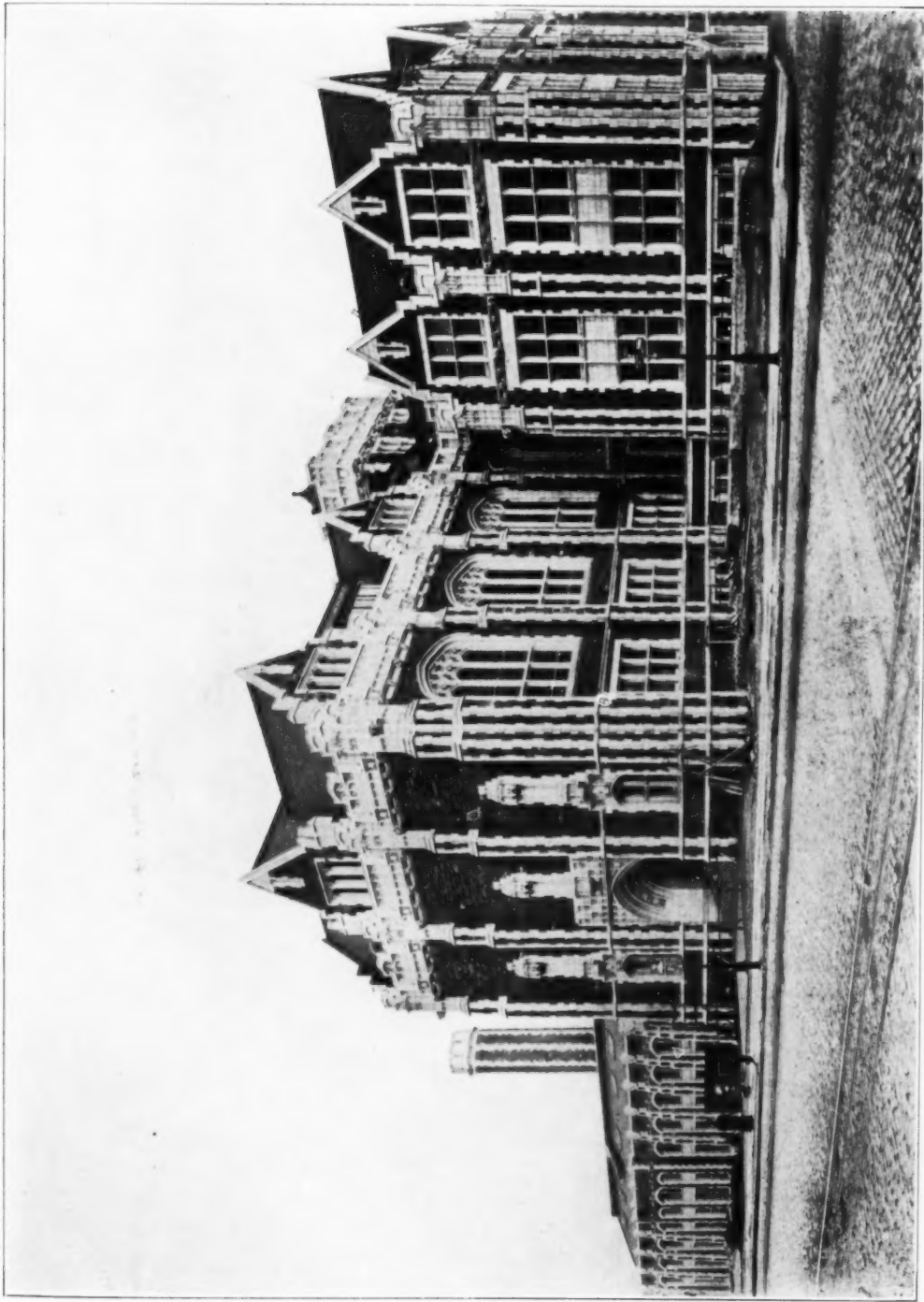
Washington Heights, New York City. (Photo by J. H. Symmons.) George B. Post, Architect.

in which it would actually have "beetled" and would have seemed to grow out of the crag on which it stood, while it would have given from below that full and free view of the front which can now be had nowhere excepting from a roof. Every memory will recall examples of such a disposition, from Mont St. Michel to Limburg on the Lahn, and will recall them by their invariable architectural effectiveness. It seems a pity that such an opportunity should have been foregone in favor of a more commonplace and conventional disposition.

tervals of wall, Richardson used to maintain, in his usual impatience with anything in the way of a dogmatic restriction, that the lighter material might be employed to frame the darker, only in that case, it should be increased in quantity, that, as he vehemently put it, a building of polished black granite, subject to that condition, might become artistic with trimmings of white marble. In the case of Austin Hall, at Cambridge, he strove to exemplify his theory of the excess in quantity of the lighter stone when it was employed to dress, frame and emphasize the darker.

But any sensitive observer would say that the attempt was not successful and so far injured the building, in comparison with that combination of a light granite for the field of the wall, and of a dark brownstone for the wrought work, which he introduced and to which he gave such vogue and currency. At any rate, the buildings of the College of the City of New York supply his crucial instance of black "trimmed" with white, for the intractable rock of the wall fields is virtually black and the terra cotta of the dressing is as white as "baked earth" can be made. The glaring vividness of the contrast is, without doubt, a serious blemish on the artistic result. The worst of it is that it will remain a blemish. A light and tractable stone, Caen stone itself, or the lightest in color of our native lime or sand stones, would weather in the course of time into some harmony and conjunction with this rugged black rock which it here adjoins. But this is an advantage that natural material enjoys over artificial. There looks no hope that this staring white will ever grow anything but dirty, or impress the beholder with any other sense of ripeness and mellowness than a general suggestion that it ought to be cleaned. And there is another defect which the contrast of material—this time not in color alone, but in substance—seems to enforce. The intractableness of the rocky wall is evident. The designer would be almost indictable for criminal extravagance who should undertake to shape it more nicely or minutely than is strictly necessary for the production of a firm and thoroughly bonded wall. But then the other material is of an extreme plasticity, of a plasticity of course far beyond that of any building stone which has to be cut and cannot be merely molded and fired. The designer who treats his terra cotta "plainly" would be as blamable as the designer who should treat his trap rock elaborately. He convicts himself of not appreciating the value and advantage of his material. But there is a measure to be observed, and the violence of the

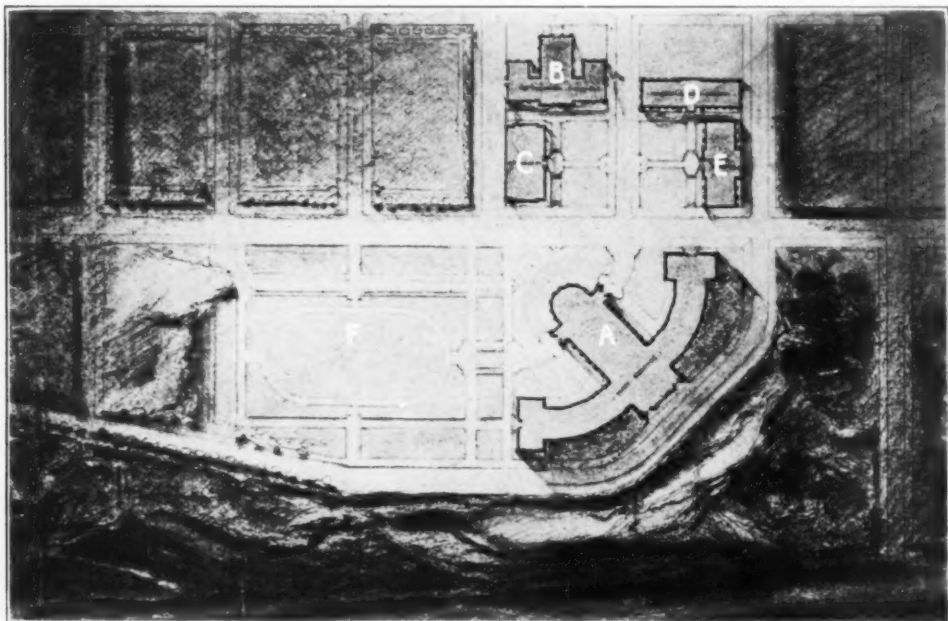
contrast of color between the two materials is made more violent yet when the one is treated with the very utmost simplicity and the other with the extreme of elaboration. One would not enjoy seeing a piece of Cyclopean workmanship converted, by the confectioner's art, into a "piece monté." And one has to own that something of this effect is produced by the combination of the rocky wall and the so very plastic and tractable "trimming." There must remain, I think, a note of discordance. The most logical and artistic builders that ever built, the craftsmen who did the French cathedrals, encountered this difficulty and surmounted it, as they surmounted all their difficulties. It is true that the soft stone of the shrines and decorations, even of the structural work, very often, of the interior, was not even of the same generation, by several, with the rugged wall work of the outside. Equally true that the elaborated work of the interior, was entitled, even had it been of the same generation and of the same material, to be elaborated, for the simple reason that it was sheltered. But at least the two things were not meant to be seen together, as they are seen in the College of the City of New York. Take a very "classical instance," the abbey of Mont St. Michel. The exterior is of the tough granite of the adjoining mainland, of a very lucky color and of an expense-defying and heartbreaking elaboration and complexity in the later parts, the apse in particular with its elaborate crocketing and its "lace staircase." "The lamp of sacrifice" must have burned pretty steadily while that heartbreaking elaboration was going on, and the cutting tools must have spent a large proportion of their career on the grindstone. One indeed rather wonders whether the workmen of an earlier age would have expended even this degree of delicacy which the workmen of the fifteenth century gladly expended, even if they had known how. In spite of the later workmen, the lichens that overgrow and mellow their work outlive in this delicacy their



C. C. N. Y.—THE SUBFRESHMAN BUILDING FROM AMSTERDAM AVENUE, MECHANICAL ARTS ON THE LEFT OF THE PICTURE.
(Photo by J. H. Symmons.)
George B. Post, Architect.

granite cutting. But turn from this to the cloister, for which they were able to import a free cutting stone, and the elaboration even of the apse looks almost rude. No observer can fail to note, even in the photograph, much more in the fact, that the workmanship of the cloister contemplated a more facile material than the workmanship of the apse, given, what is in fact given, an equal facility of craftsmanship. The carver could play with his Caen stone

observer we have in mind, and note particularly, that the granite and the sandstone were not meant to be seen together. The Cyclops and the confectioner were scrupulously kept apart. In the College of the City of New York you not only may, but must see them together and their several work as parts of the same design, which they are manifestly not. Not of course that the intractability of one material and the tractability of another may not properly



C. C. N. Y.—GENERAL PLAN.

A—The College.

C—Gymnasium.

E—Chemistry.

B—Subfreshman Building.

D—Mechanical Arts.

F—Campus.

almost as if it had been terra cotta which he could mold with his fingers instead of with a chisel. He paid his penalty in the transitory character of his work, and these remarks apply not to the restorations of the cloister, where the modern workman, in place of the joyous letting himself go of the ancient, has wrought in his usual sad insincerity. The work of the apse by very dint of the toughness of the material can still dispense with restoration. But you will also observe, if you are the

be recognized in the same design without the design's on that account ceasing to be an integral and unified performance. But really, as Horace has it, not to the degree that we see here. The disjunction of material and treatment are together too wide to admit of an artistic conjunction. Snakes do not, for a fact, twin with birds, or lambs with tigers.

*Sed non ut placidis coëant immitia, non ut
Serpentes avibus gementur, tigribus agni.*

It is, of course, trying the author of

this work by a high and severe standard to impute to him such a fault as this. But his work vindicates his right to be judged by such a standard. At any rate, this is the only general or radical criticism that one has to make on work with which it would be ungrateful to cavil, so much pleasure does it give, so much thought and artistic sensibility does it show, so distinctly is it above the level of convention and commercialism to which alone the bulk of our current building aspires. One should say early, and if necessary repeat often, that the College of the City of New York is very far above that level, that, in its kind it is the best we have to show, that it is a distinguished, and in places, a charming, yes, a charming success.

A general plan cannot have charm, cannot have even the promise and potency of charm, until you know what the author means by it. What it can have is rationality and the satisfaction of the practical requirements with dignity as well as with convenience. In the present instance the general plan itself exhibits a spaciousness which assures one beforehand that the buildings when they come to occupy their several allotted stations, shall be so detached as to be well seen, to be seen virtually all around, and thus to provide architectural as well as practical satisfactions. It is a liberal plan, and this without reference to the "campus" on the southward. Truly, this latter may be only a temporary and provisional reservation, salable when it becomes an expensive luxury. One hopes not, even though the all work and no play which makes Jack a dull boy does not seem to have the same effect on Abraham. But even if the municipality should some day conclude that the athletic field is too purely a luxury for the city to afford to even these pampered minions of the public school system, there will be ample space and verge enough for a dignified and liberal effect as well as for abundant illumination, within the confines of the two blocks indefeasibly reserved for educational uses. A great

part of the space bounded by the quadrant of the eastern front, and bisected by the church-like mass of the building fronted by the great tower, is as available for the architectural purposes of foreground and setting for the buildings to the westward, as for the practical securing of air and light to its own buildings, and conversely and even more emphatically with the quadrangle of the westward block. When one begins to compute the proportion of built to unbuilt spaces, leaving out the campus altogether, he comes to perceive that the disposition is as truly economical as it is dignified, that, given the area and topography, it would puzzle and probably baffle him to propose an alternative disposition which would so usefully employ so large a proportion of the available space, and that the air of liberality and spaciousness which the arrangement conveys is in fact a "by product" of the successful adjustment of practical means to practical ends. This is worth emphasizing for the reason that it will hardly occur to the casual observer, least of all to the observer infected with a cheese-paring view of municipal economy. This latter will be tempted to say that, merely because the actual arrangement does give this air of liberality and dignity, it must therefore necessarily involve "a waste of room." Even consigning "Gradgrind" to his own place, it is worth emphasizing because it so exemplifies and vindicates the particular architectonic talent of the author, a talent which amounts to a genius for simplification and for the perception of the essentials of a complicated scheme. It also places the essential authorship of the design beyond question. No matter how much of the detail may have been done by anonymous assistants "in the office," the author of this "lay out" is the architect of the College of the City of New York.

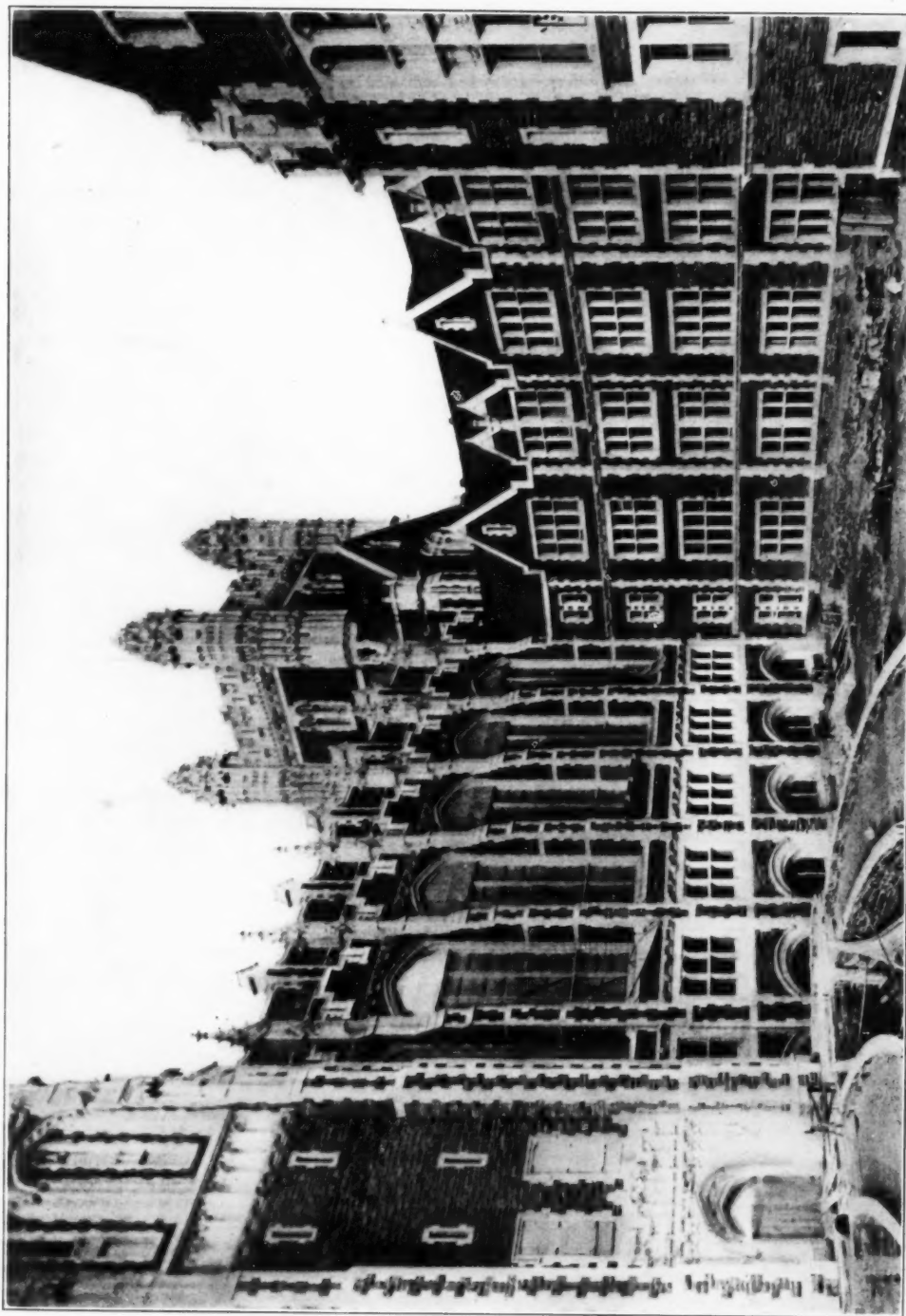
After having synthesized to this extent, but not before, we may in justice to ourselves as well as to the architect, go on to analyze, which is to say to consider the several buildings which go

to make up this dominating and unifying conception of the whole. And one remarks in the first place that "mediaeval" as the architecture is superficially, essentially it is much more modern than most collegiate architecture which prides itself upon its modernity, which is to say that it is of the last Paris fashion. When you have an Oxonian curriculum, it is comparatively easy, given those two trifles of temperament and skill, to do as the Oxonians do. "The fair humanities of old religion" are qualities comparatively as easy as attractive to enshrine. In the college building, and in the sub-freshman building, it was open to the architect to take the ground that he was housing "the humanities," and to fall back upon the precedents for such a lodgment which abound in the university cities of England. Daniel Webster once remarked that Gothic architecture ought to be called English architecture because the principal examples of it were in England. The remark only shows that the godlike Daniel did not know much about Gothic architecture, as indeed, how should he or any other New Englander of his generation? But if he had confined it to collegiate Gothic, he would have been on very safe ground. Daniel is said to have burst into tears the first time he entered the transept of Westminster, though it is not to be supposed that it was the architecture which so affected him, but the "crowd of remembered associations." The educated American man, if he be educated in the old-fashioned way, may well be pardoned for feeling a lump in his throat the first time he paces the High Street of

That sweet city with her dreaming spires, "Oxford, spreading her gardens to the moonlight and whispering from her towers the last enchantments of the Middle Age." Familiarized with it as he is beforehand by photographs, he must feel the surrounding architecture to be an hereditary possession of his own, and himself the continuator of its tradition. Unless, indeed, he has abjured the humanities in favor of "electives," in

which case it is quite conceivable that Oxford may have nothing to say to him at all. But even in that case he is bound to recognize that it is a "collegiate architecture" which he beholds.

And yet collegiate Gothic does not fill the whole architectural bill of a modern college, any more than the "seven liberal arts" comprise its whole curriculum. Neither the charming Tudor which was the picturesque degeneration of the Continental Gothic, nor the not less charming Jacobean into which it imperceptibly slipped, and which is equally the picturesque degeneration of the Continental Renaissance, supplies the precedents for a power house under the name of a building of Mechanical Arts, nor yet for a Chemical Building, nor yet for a gymnasium, though for the two latter it would be comparatively easy to "keep in style" by adapting precedents. The chimney of a power house, however, is a modern and intractable requirement, and the aim of the architect has apparently been, while supplying to perfection all practical requirements, to furnish the front of each building with an attractive and distinguishing feature of its own, while retaining the general sense of unity of style, and keeping fairly within the bounds of collegiate Gothic. One can only congratulate him on his success. He seems to have been a good deal hagridden by his committee about the practical requirements, and in almost every building one can seem to see that he has been beset to whittle down the amount of plain wall architecturally essential to the display and framing of his "features." One can conceive him at times becoming very weary of the reiteration of the demand of the dying Goethe for "more light" on the part of supervisors ignorant or careless that they were insisting on his turning his walls into mere sash frames. It is interesting to note how he loses no opportunity, when the pressure is removed, of working in an expanse of unbroken and effective masonry; sometimes, one must own, where it would not have occurred to him to emphasize



C. C. N. Y.—ASSEMBLY HALL AND SOUTH WING FROM THE QUADRANGLE.
(Photo by J. H. Symmons.)

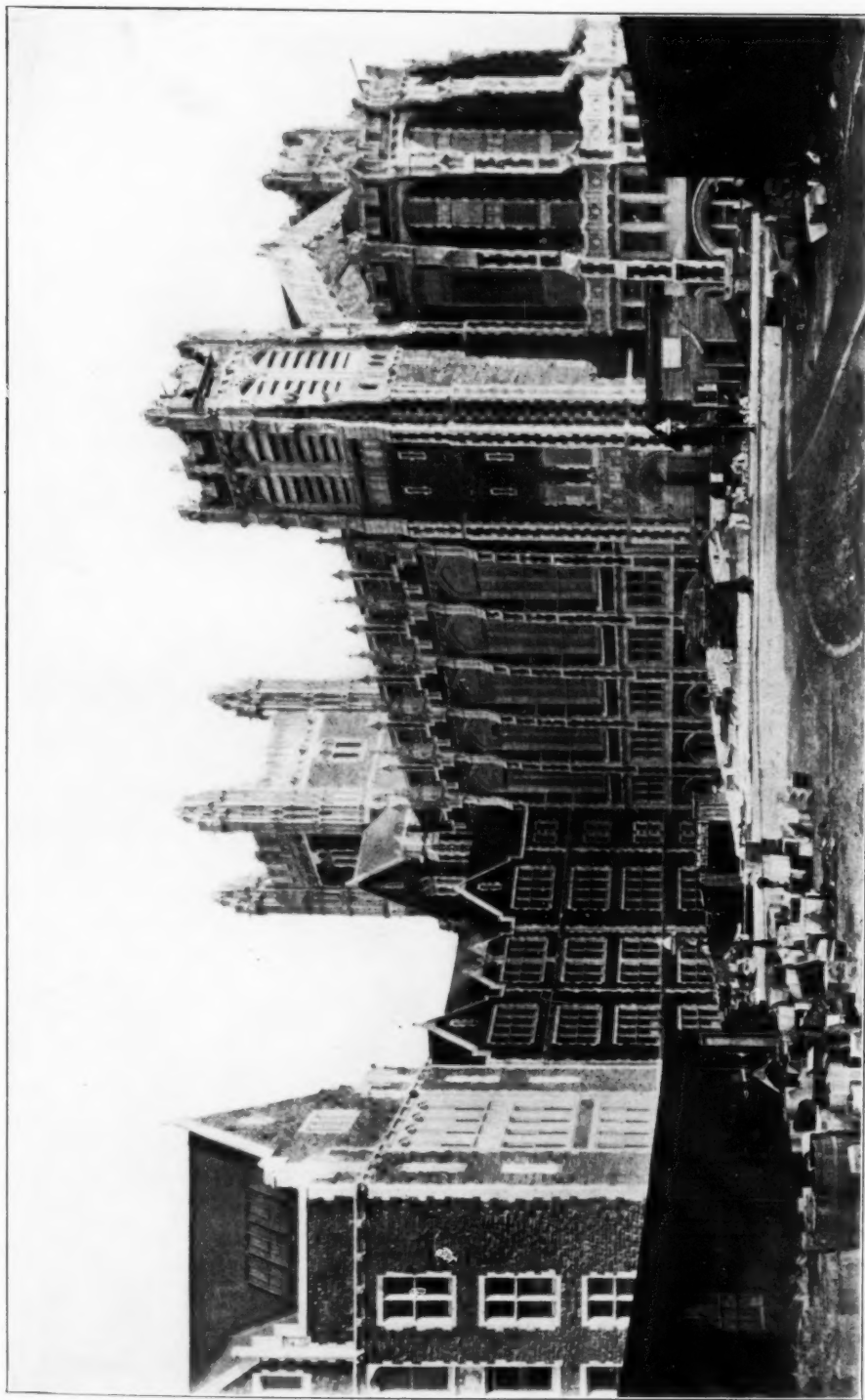
George B. Post, Architect.

the unbrokenness of the wall if he had been left quite free. For if there be any architectural proposition that one is entitled to lay down dogmatically, it is that a wall—of course provided that it be a real construction of masonry, and not the mere veneering of a metallic skeleton, should be solid at the bottom and light at the top. This precept the exigencies of this case have forced the architect to violate, not only in the crenellated tower of the sub-freshman building, facing the quadrangle, where by far the most solid part not only of the tower, but of the whole front, is what would be the belfry stage, but also in the eastern front of the great central tower of the college itself, where an unbroken expanse of two stages of black rubble surmounts a liberal fenestration in white terra cotta. True, in the latter case, the architect has managed by his clever device of accommodating his entrances in projecting porches at the sides to give the actual base of his tower a negotiable aspect of murality. True, also, in the former he has managed to give a negotiable aspect of abutment to the entrance arch, though here at the center of the base. But one cannot help seeing in either case that the voids and the solids would not have been disposed as they are if the tower had been designed simply as a monumental feature, and without regard to utilitarian exigencies. And at these points, too, appears in its sharpest light the misfortune he has undergone by his choice of material. It is so very plain, especially in the tower of the sub-freshman building, how much it would have gained in effectiveness if the crenellation and the quoining and the "trimming" had been in the darker material and the wall field in the lighter. This does not prevent these features from being very good. In fact, every feature is very good. The intractable chimney of the power house becomes one of the best of all, thanks to the manner in which it is projected from the wall face, and incorporated at the base with the admirable little porch with its two entrances. The feature in

the front on the quadrangle of the Chemical Building is the whole central division. The wings are but sash frames, and no art could make them anything else. But this middle third is kept gratefully solid, and nothing could be better than the manner in which its central feature, the oriel over and including the entrance arch, is framed and set off by the rough wall on either hand, and surmounted by the projecting crenellation and the withdrawn gable rising in the rear. The feature on the quadrangle of the gymnasium is the rich and deep entrance arch at the center. And here, luckily, the practical requirements did not interfere with the most effective fenestration and the most eligible disposition of voids and solids. Here almost alone one does not feel that the architect has been unduly hampered in these respects. Not only is the solid and rugged tower at the angle an effective abutment for the ranges of openings divided by buttresses even though

Buttress and buttress alternately
Seem framed in ebony and ivory

in a very different sense from that intended by the poet. The withdrawal of the plane of the upper wall from that of the flanks and of the substructure is admirably managed, and the expanses of wall it has been found practicable to introduce under the high windows of the gymnasium itself, with the sufficiency of the framing, give this front an aspect of massiveness more satisfactory, perhaps, than it has been practicable to impart to any other, with the conspicuous exception of the avenue front of the sub-freshman building, which is all wall. Here one imagines that the architect, having been specially goaded by the urgency of the Mehrlichters in the side walls, in which the solids are in fact reduced to the extreme of tenuity, has seized the opportunity for revenge in making the front entirely solid, since the deep archway and the little side windows of the ground floor, like the niches above, rather punctuate and emphasize than disturb



C. C. N. Y.—THE GENERAL ASSEMBLY HALL FROM THE NORTHWEST.
(Photo by J. H. Symmons.)

George B. Post, Architect.

its massiveness. At any rate it is a delightful and picturesque feature.

Nevertheless, the crowning success of the whole group is without doubt the college building proper, or rather its most conspicuous and monumental feature, the churchlike, almost cathedral like, building, which interiorly is so largely given up to the chapel, synagogue, or ecclesiastical edifice—"quelconque," that is in fact uninvincibly known as the "Assembly Hall." The swinging quadrant of the wings, both on the convex outer front of the street and the concave inner front of the quadrangle, doubtless suffers architecturally, both in the wings themselves and in their capacity as frame and setting for the central and monumental edifice, by their utilitarian requirements, and perhaps also by the pains that have been taken to dissemble these and to architecturalize the wings. The excess of aperture over frame is aggravated particularly here by the staring contrast of material, and the number and variety of the gabled bays rather call attention to the architect's misfortune than overcome it. One questions if a plainer and more monotonous treatment of the curtains between the terminal pavilions and the flanking pavilions of the central tower would not have conduced more to the total effect than this alternation of rather elaborated features, which is fairly chargeable with restlessness. But of the central building itself one can speak but in hearty praise, and this almost equally whether he is considering the frontage of the tower, the tall buttressed flanks or the apsidal "chancel" with its flanking towers.

The tower is, without doubt, an example of "collegiate Gothic," but yet an example so beyond its precedents in scale that it seems to have been their predecessor. It was a very happy thought to set this solid and reconciling feature at the center of the two utilitarian wings, and to swell it so beyond the precedents. Even though it might, and should have, "beetled" much more emphatically and effectually over

the brow of the cliff, it is a most impressive performance. Beetling effectually or not, it effectually belittles its lineal ancestors. I have no means of exactly scaling it, but certainly the impression that it makes in place is that the towers of Magdalen and Merton and St. John's were mere toys and child's plays in the comparison. And, quite possibly, one perceives in looking up to it from below, the solidity of the upper stage, which we were just now commiserating as enforced, may have been entirely meant for impressiveness from the proper point of view. It has the cloistrality and the charm, this work, of its originals, while, by dint of its superior scale and possibly of the very aggressiveness which comes from the contrast and conflict of material, it has vigor, spirit and "bite" beyond its originals. At any rate, this tower and its appendages are unmistakably "collegiate English Gothic." Going about to the bays of the flank, still more to the apsidal "east end" (as a matter of fact the west end), one loses the impression of collegiate and even of Anglican work. It is not to England but to France that these grandiose erections owe their origin. Or if from England, from such un-English and exotic Gothic as Canterbury or Westminster. It is from Canterbury (is it not?) that the architect has derived his notion of framing that un-English apse between those two only partially domesticated and naturalized transeptual towers. Non equidem invideo; miror magis. And equally one does not cavil but heartily admires, when he beholds the ingenuity with which the apse of a fully developed Gothic minster has been separated from its original service of cutting off the choir from the nave and flooding the former with "a privacy of glorious light," and abased to the prosaic uses of tiers of lecture rooms or studies, as the case may happen to be. This is mingling the useful and the agreeable in a singular way, and carrying every point. One does not envy either the bigoted rationalist or the literal archaeologist who complains that these

charming features have been perverted from the purposes of their creation when they have been adapted to purposes practically so useful and architecturally so delightful.

There is no space left for a detailed appreciation of the detail. To understand how good it all is one must go and see it in place. One must do that also to see how thoroughly with all the individual spirit it shows, it is a carrying out and a "detailing" of the spirit of the general scheme. There are very few pieces of Gothic, indeed, accessible to the New Yorker, which show intrinsically so much quality and such successful artistic pains. There is none at all which more conclusively vindicates the choice of the style for "collegiate" purposes. The old Columbia building in Madison Avenue being now submerged, there is not much collegiate Gothic to which one can point, and less yet to which one can point with pride. There is, to be sure, the Teachers' College, a maimed and stunted performance, good as it is in itself, blighted by

the shadow of the neighboring and pompous and official buildings of the new Columbia. There is away down and away west in Chelsea Square, the delightful group of the General Theological Seminary, where the designer has shown what can be done with the cheapest materials and the most economical dispositions, but in which he has not by any means been allowed such a scope and verge for the exercise of the fantasy of his craft as the designer of the College of the City of New York has enjoyed and improved. So there is really no rival in the way of collegiate architecture to this delightful and inspiring group of buildings, upon which everybody concerned, even the Mehrlichters, is so thoroughly entitled to be congratulated. It remains to be said that in no other institution whatever could the "fair humanities" of a picturesque and romantic architecture be more useful or more educative to those who are its occupants than precisely in the College of the City of New York.



DELLA ROBBIA FAIENCE.



DELLA ROBBIA FAIENCE.



DR. WILLIAM RIMMER.

Dr. Rimmer

Dr. William Rimmer was born in 1816 and died in 1879. He spent his life in Boston and New York, where he made a fine reputation and is still remembered with affection and reverence. He was a splendid personality, brilliant, rather antagonistic, but extremely dignified and refined, and endowed with marvelous sense of form and exalted artistic sensibility. He came from the masses, and might have remained with them but for a persistent determination toward self-culture, which he held to with a firm will and relentless self-examination—a course which, with a strong and healthy men-

tal constitution, logically leads to the finest type of character in a democratic country like ours. He drifted into medicine, probably largely because the dignified personality which he had made for himself required dignity of station and avocation. The choice was a fortunate one. He had inherited a tendency toward art, a keen appreciation of the beautiful. This, with his athletic constitution and the adequate knowledge of anatomy required for a physician's career, combined to create a predisposition toward the critical study and representation of the human body.

This predisposition was strengthened



Head of a Woman in Granite.

and nourished by the excellent material which he found for study. Quite early in the nineteenth century there were created in this country two good collections of casts of antique sculpture. The most important was that of the National Academy of Design in New York, which was nearly destroyed by fire a few years ago. The other was that of the Athenaeum in Boston, which was taken over to the Museum of Fine Arts when this institution was created. The fine Boston collection was Rimmer's school.

Greek sculpture is based on the athlete. This vigorous peo-

ple appear always to have enjoyed physical exercise, and the premium placed by society upon fine physical development gave to the representation of it extreme interest and value. The charming mythology and customs of the people furnished abundance of fine subject matter; but the character which they used to express it was always the human body modeled on the types of the palestra, and always expressing the perfect intellectual charm and delicious culture which can only rest upon fine health and complete physical



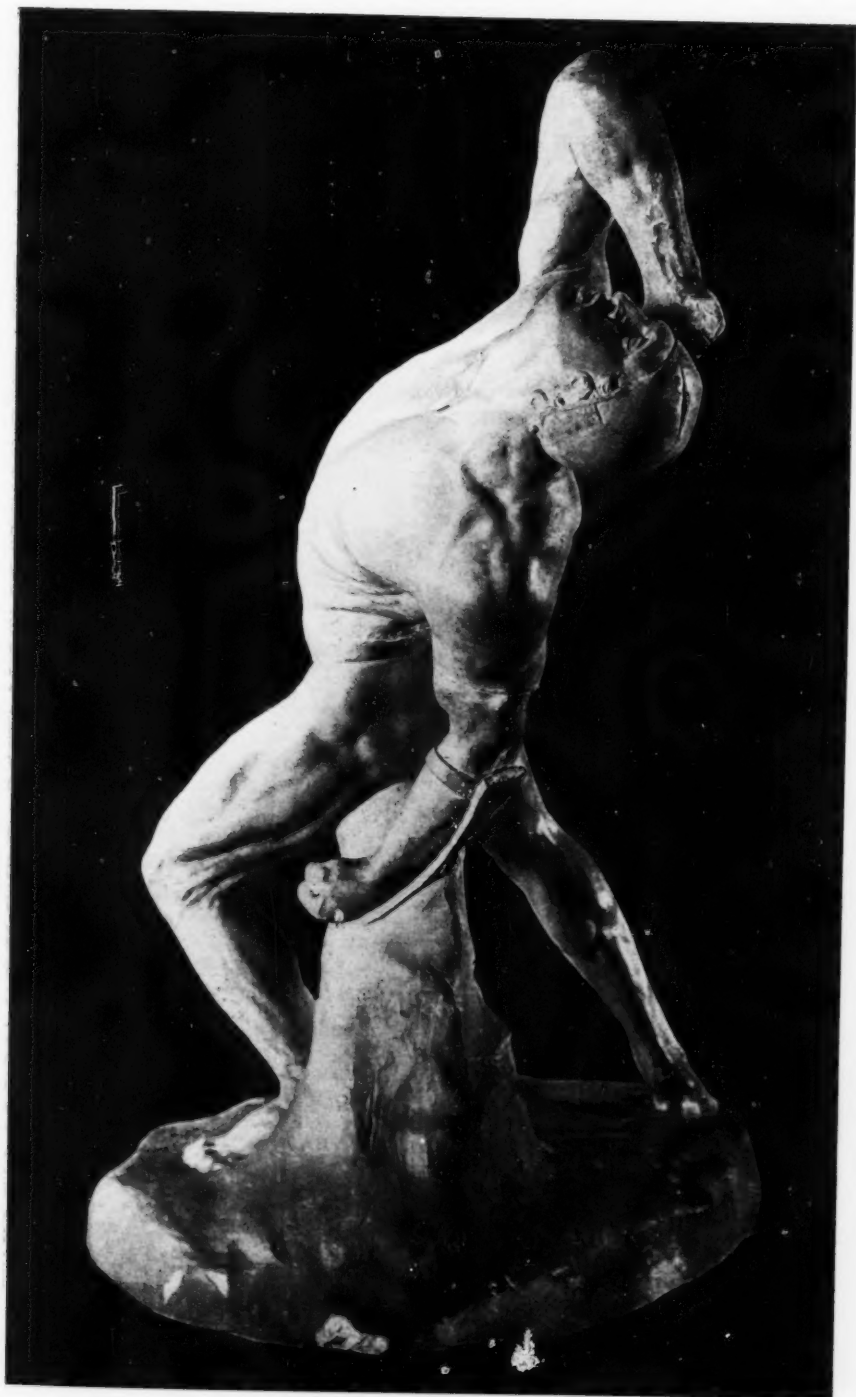
Head of St. Stephen in Granite.



DESPAIR—A STATUETTE IN PLASTER.



THE FALLING GLADIATOR—A STATUE IN PLASTER.



THE FALLING GLADIATOR—VIEW FROM SIDE.



THE DYING CENTAUR.
A statue in plaster in the Museum of Fine Arts, Boston.



THE DYING CENTAUR—BACK VIEW.

development. The palestra had definite types, so definite that canons or schemes of proportion were formulated and statues made to perpetuate them. It was the hypothetical human animal, combining all possible excellencies, which the Greek sculptor had before his mind.

system of points. These points were projections or depressions, accents of the surface which expressed the position of underlying parts, fixed when related to bones, changeable when related to the soft parts. For instance, the structural parts of the knee which come to



IDEAL BUST IN PLASTER.

With thousands of athletes, bronzed in the sun, resting superbly or flashing brilliantly in violent action, the general impression became so dominant that the individual was invariably obliged to yield to it.

The sculptor was not assisted by anatomy, but worked from the outside by a

the surface have their effect through the integuments upon the modulation of that surface. The sculptor noted carefully the relation of the projections and depressions thus created as they presented themselves in many models and in many phases of action. These points were valuable to him, both struc-



FIGHTING LIONS. A STATUE IN PLASTER IN THE BOSTON ART CLUB.

turally and proportionally. It was not only necessary that they should represent actual conditions correctly; the result must be beautiful as well. The Greek was dominated by his superb sense of beauty in abstract line and quantity. He gave to his statue the same balance, suavity and grace which he gave to a vase or column. Proportion, as felt by the artist, was partly the realization of types found suitable to the various tasks of the palestra and battle field; but it was also greatly influenced by a sense of refinement and charm in line and mass—precisely the same tendency which lead to the creation of the various orders of architecture, with their fixed relations and refinements.

It was a little company of these supreme types which presented themselves to Dr. Rimmer in the halls of the old Athenaeum; an athlete himself, healthy and vigorous in mind and body, and endowed with an epic quality of imagination which appears only at rare intervals in any age or people. He found true companionship in association with the "Vatican Athlete," the "Vatican Mercury," the "Silenus," the "Doryphorous" and their like; quite the usual casts, which the ordinary Acad-

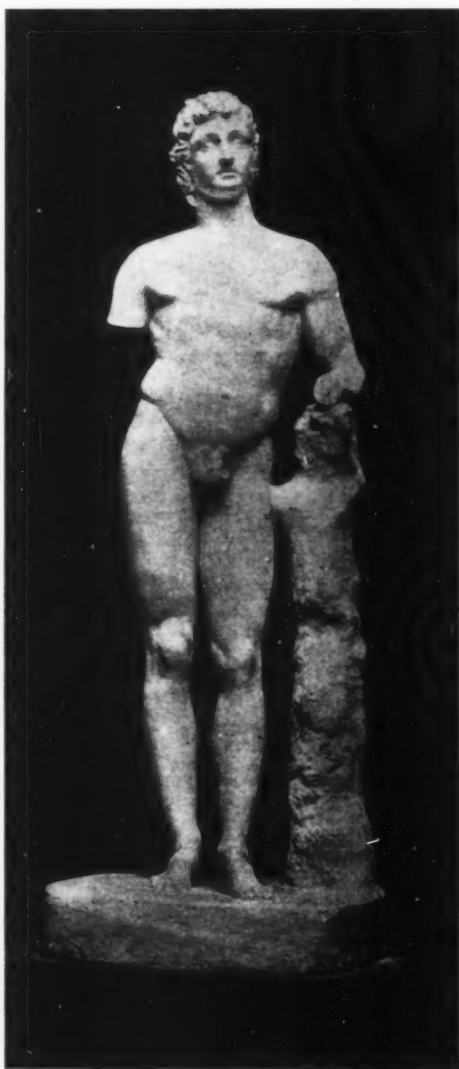
emy student draws with so little appreciation of their inherent importance.

Rimmer was an excellent anatomist, probably one of the best of his time. The details of human structure were

thoroughly part of his consciousness. He applied this knowledge to the analysis of the classic statue. He recognized at once the system of points elaborated by the Greek sculptor, and gave them a valuable name, "points of interest." Every one of the statues which came under his observation was resolved into its "points of interest," and for each of these points the structural reason was sought. One of the most valuable results of his research is the fact that adequate anatomical explanation was universally found for the intricate accentuation of the modeled surface; that is, the Greek statue, made without anatomy, proves right when subjected to the most careful anatomical analysis.

Rimmer realized also that the object of the ancient sculptor was not merely correctness, but beauty as well; that it

was by means of these fixed and changing points of interest that he worked out his scheme of proportion. It was this finer phase of his study which appealed most powerfully to his tempera-

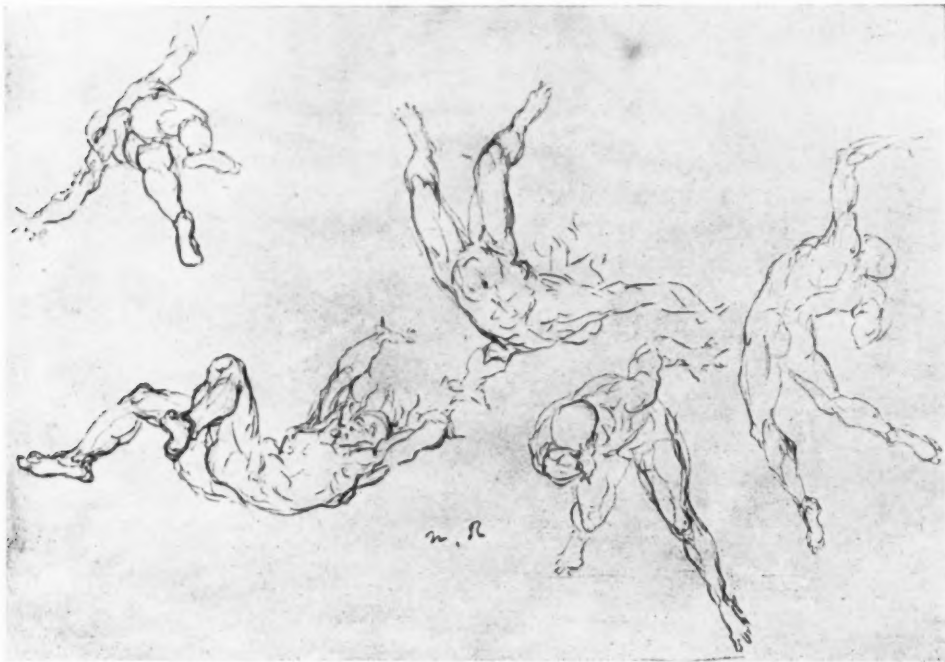


OSIRIS. A STATUE IN PLASTER.

ment. Rimmer formed his artistic judgment on the same principles which he had followed in the formation of his character. His choice in art was always the better rather than the worse; not the most powerful, not the most effective, not the most realistic, but the most dignified, the most refined, the most beautiful; in short, the most valuable.

In this higher analysis of the Greek statue he had been preceded by Ca-

and charming, but entirely colorless. Michel Angelo did precisely the reverse. He received and could carry the full spiritual current of Greek art, but never realized the importance of the system of conventions, canons and laws which held in control these vast artistic forces, and made them valuable. A fine Greek statue acted upon him as an impulse, or key, which excited his own powerful temperament to exaggeration and overexpression.



FALLING FIGURES. DRAWING TO ILLUSTRATE FORESHORTENING.

nova; but there was a fundamental difference between the men. Canova was a splendid personality, large, dignified and genial, but essentially negative and cold. In his study of Greek sculpture he felt its thoroughness of structure and its harmony of proportion, but only so deeply as to make him master of its conventions. The immense spiritual power underlying the conventions did not reach him. In his synthesis he simply imitated Greek sculpture in a way which is dignified

Thanks to the provincial limitations of his environment, William Rimmer must always hold a lesser place in the world's record than either of these men in whose company he naturally placed himself, but he did precisely what Michel Angelo and Canova failed to do. He was strong enough to carry the full current of Greek inspiration, and intelligent enough to appreciate the laws which controlled it and to obey them. It may seem presumption to compare William Rimmer with Michel Angelo, but Rimmer actu-

ally was the better draughtsman. Any competent person who has watched his sharp cold chalk point in its development of problems in foreshortening and dramatic action will understand my opinion and support it.

The fine personality of Dr. Rimmer and the importance of the problems which he had set himself to solve, as well as the adequacy of his solution, were rec-

it is that a solution of this problem was found. He provided Dr. Rimmer with the assistance required to make a life-sized nude statue, which should embody the principles which had been elaborated with so much enthusiasm and intelligent research. Rimmer was then a poor physician practising among the quarry-men in Eastern Massachusetts. He had cut some fine heads



LUCIFER. A DRAWING IN THE MUSEUM OF FINE ARTS, BOSTON.

ognized in Boston almost as soon as they had fully defined themselves. It was also apparent that the number of people with culture sufficient for the appreciation of such large results must be small anywhere, and especially in a provincial American city in the Civil War period. It was not easy to discover a way in which proper opportunity might be given to make permanent expression of these splendid conceptions. To the credit of Mr. Steven Perkins of Boston

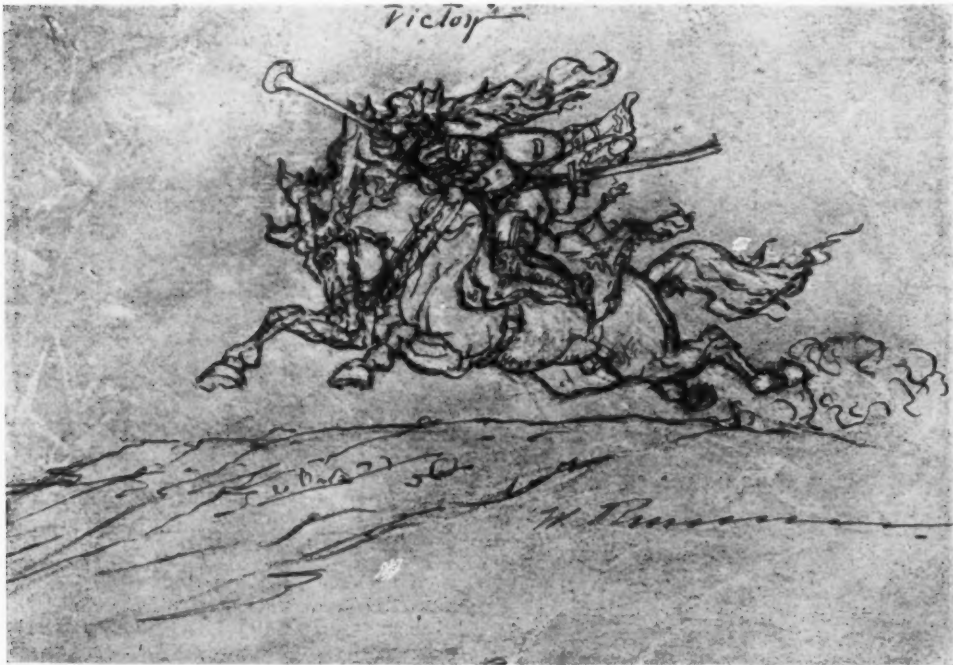
in the hard granite of the region. In the basement of his little house in Milton, in the intervals of his arduous practice, and without any proper experience of the necessary practical conditions of sculpture, he executed the statue of the "Falling Gladiator," which certainly comes nearer than any work of modern times to an adequate realization of the fundamental principles of Greek Art.

The "Falling Gladiator" was exhibited in Boston and New York, and for

many years held an honorable place in the Boston Museum of Fine Arts. It was exhibited at the Paris Salon in 1863 and a copy was sent to Florence, where it was much admired. A fine cast is now the property of Columbia University and is permanently exhibited in the Henry O. Avery Architectural Library. Dr. Rimmer's *Gladiator* is, therefore, pretty well known.

The main purpose of the "*Gladiator*" was academic; but the statue itself is

made the statue than the strength of the man represented. It is a fine anatomical study, but is not aggressively so. Structure is expressed only to the point required by the conditions of the subject. Anatomy to Rimmer and to all great artists is the ensemble of human construction, the entire organism, filled with life and spirit and energy, not a mere set of bones and muscles. The modeling is extremely beautiful, a soft undulation and careful knitting together



VICTORY. A DRAWING.

not entirely so. It is far from being an *ecorché*. It was impossible for a temperament so finely emotional and artistic to treat any matter, however important, entirely from a scientific point of view. The "*Gladiator*" is superbly dramatic, although not overexpressed. It has, to a degree which is rare in any period, an extraordinary expression of vitality and power; not through colossal size and muscular development, but in sustained tension and vivacity. One feels rather the force of the man who

of surfaces which is unrivalled except in Greek sculpture. Quite fortunately for him and for art, Rimmer did not learn modern methods of modeling; which have a tendency at times to exaggerate technical effects. Modeling to him expressed the absolute surface, and was concerned solely with structure, curve and modulation. This is precisely the classic point of view. Even in the Greek terra-cottas accidental or technical effects are rarely resorted to.

There has been cause for surprise

in the fact that Rimmer did not graduate from the "Gladiator" into large practice as a professional sculptor; to the making of busts, statues, monuments and decorative work. He came precisely at the moment when many American sculptors of less ability were earning moderate but honorable fortunes in their studios, in this country and in Italy. The reason for this was doubtless largely temperamental. His lofty

gave to public classes in Boston, New York and nearly all the secondary towns of the Northeast, for 16 years. The method of his enseignement was extremely intelligent. It was mainly an elaboration and explanation of the processes through which his own mind had passed in its analysis of the classic statue, and in the synthesis of the "Gladiator." He used the blackboard and a fine chalk point, working first an-



GLADIATOR AND LION. A PAINTING.

idealism, his habitual state of reserve and poetic exaltation led naturally to impracticability. He received commissions and executed them faithfully and well; but was interested chiefly in the fertile fruition of his own imagination, and it was especially when evolving these fine inventions that he rose to the heights which he was capable of reaching.

For his support Rimmer had recourse to teaching. He formulated a course of lectures on artistic anatomy, which he

analytically, developing structure; the actual status of bone, muscle, tendon, integument: then synthetically, recombining the parts in their actual and ideal relations. In the study of the head, for instance, the human skull, in all its relations and in innumerable positions, was drawn with great beauty and fineness of line, and upon it was developed in the same way the muscular and integumentary superstructure. The comparative anatomy of the subject interested Rim-

mer extremely and was carefully given in parallel drawings. He had many unique notions of the manner in which human peculiarities and characteristics are shadowed forth in the types of the higher animals, which he drew and modelled with a power not surpassed by Barye himself.

After the anatomical analysis had been carefully elaborated synthetic composition and invention followed. It was in this especially that the artistic power of the man was displayed. The blackboard was covered with heads of men and animals in every position and of every age, all drawn with extreme intensity and refinement.

Naturally the Doctor was most at home and did his best work in the description of other parts of the body; but his method was the same. First a careful and thorough analysis, then his superb synthesis. The development of foreshortening was constantly applied to the parts discussed and to the entire body.

The object of Rimmer's instruction was not only to show what is, but also what ought to be; what is the construction, form, proportion and action of the perfectly developed type. In this he did what the Hellenic masters accomplished in their canons, and in the statues which were made to embody their canons. But Rimmer went farther than this. Greek sculpture taught him, and in his splendid periods of philosophical introspection and poetic reverie, he also discovered in his own experience that the higher spiritual harmonies are the natural fruit of perfect physical harmonies. Every lecture was accompanied with a delightful rhapsody in which his unique conceptions of the spiritual side of art were developed.

This was precisely the point of view of the men who wrought the Parthenon statues. Phidias was of the same race as Plato and Pindar, and educated by the same environment. But the Greek sculptors had the athlete and did not need anatomy. Rimmer did not have the athlete, and the ordinary nude model of the studios was repulsive to him; he rarely employed one, and then usually

to show imperfections, things to be avoided. He could reach the large, general ideal which he sought only through anatomy.

This point of view of the Greek sculptor and of Dr. Rimmer has been abandoned by modern art. We appreciate Greek sculpture and take advantage of its firmness, correctness, balance and symmetry in teaching beginners to draw, but its influence often stops there. The nude model follows the plaster casts in our schools of instruction, the representation of personal peculiarities, accidental effects of modeling, of light and shade and action, interest the sculptor. All this is valuable, but not so valuable as that which has been lost, and can only be recovered by the labors of an artistic Herakles like Rimmer.

Quite the most painful part of Rimmer's history is the fact that a large part of his best work was done on the blackboard under the inspiration of his classes, and immediately destroyed when the exercise closed. Realizing the artistic waste of this method, his friends induced him to compose a book which should embody his principles and methods. Rimmer's "Art Anatomy" was published in 1877 and is quite the only work on the subject which has any true artistic character. The published books on artistic anatomy are almost without exception crudely composed briefs of the ordinary dissecting room manuals; one good copy of Gray's anatomy being worth more to an artist than the entire body of this literature. Rimmer's anatomy is a positive and important work of art, like the ceiling of the Sistine Chapel or the Last Judgment. The purpose of Michel Angelo in these works was largely educational, to show what could be done with the human body, its vast possibilities, structural, artistic and emotional. This was exactly Rimmer's point of view in everything that he did and especially in the "Art Anatomy." It is as an epic like the Iliad or the Sistine Chapel.

Anyone who appreciates fine line, who loves a good drawing by Holbein or Mantegna, should study the "Art Anatomy." It is as sensitive as Holbein, as tense and severe as Mantegna; although

its epic quality is quite unlike either of these masters.

The number of completed statues left by Dr. Rimmer is not large. The "Gladiator" has been described, the "Alexander Hamilton" still stands in Commonwealth Avenue in Boston. The "Osiris," a charming proportional figure, which Dr. Rimmer always mentioned with especial affection, was formerly at the Cooper Institute, but has disappeared. His great

England people, some of which are excellent, and are carefully preserved by their owners. He enjoyed especially, however, a small canvas, not more than a foot in dimension either way, and a heroic or intensely dramatic subject which he elaborated in a style and technique curiously suggestive of Salvator Rosa and the little cluster of battle painters associated with him. These pictures were not striking in color, but



THE ADVANCE. A DRAWING.

qualities as an animalist are immortalized in the group of "Fighting Lions" at the Art Club in Boston and the "Dying Centaur" at the Museum of Fine Arts in Boston, of both of which works there are fine casts at the Avery Library. A bronze cast of the Centaur has been presented to the Metropolitan Museum of Art in New York. All these works have the large quality which the old sculptors delighted in.

Rimmer learned to paint early in life, and executed many portraits of New

always strong, correct and agreeable. The drawing, composition and dramatic presentation often reached that higher region of poetic and artistic exaltation which was Rimmer's favorite atmosphere.

These few words and the many illustrations which we publish may assist in recalling to the artistic public a fine personality, which it knew well at one time, and in restoring to him the high place which he once held, and still deserves to hold. A many-sided man;



THE MOUNTAIN. A DRAWING.

a sympathetic physician; an excellent musician; a perfect anatomist; not an archaeologist, but the only man since the Hellenic period who has thoroughly comprehended the fundamental principles of Greek sculpture; a

painter interesting always, and occasionally supreme in the expression of his favorite moods. But this was not all. The few who were admitted to his friendship knew the great heart of a strong man, they remember well the dig-



MORNING. A DRAWING IN MUSEUM OF FINE ARTS, BOSTON.

draughtsman whose natural sense of form was so intense and powerful that it needed no training, a sculptor who is to be compared with only two or three of his time, and with none in the peculiar field which he chose to occupy. A

nified, courteous demeanor, the abundant conversation, the genial smile; and the deep, musical voice which bespoke the gentleman and master.

Edward R. Smith.

Librarian Avery Architectural Library.

The drawings which we publish in this article are from *Art Life of Dr. Rimmer*, by Mr. Truman H. Bartlett, to whom we are indebted for the privilege.—Editor.

Unknown Westminster Abbey

Architectural Nooks and Corners of the Grand Old Fane Never Shown to the General Public

Not one generation, but six long centuries of history, did the building of Westminster Abbey take—the national Walhalla or Temple of Fame of the English-speaking world. Truly the great are here. Monarchs from Saxon days unto Elizabeth, and on to the effete Georges. Poets, too, from old Chaucer to Tennyson; the armored knights and king-makers; great ministers and explorers. Music is represented by Handel and Balfe; Science by Newton, Herschel and Darwin; Religion by Wesley, Wilberforce and Livingstone.

But why continue? The vast edifice awes the least imaginative. Its history goes back to the dim days of Sebert, King of the East Saxons; and ages before him in Roman days the site bore a Temple of Apollo. But the general impression of Westminster Abbey's visitor is best voiced by our own Washington Irving. "It seems," he says, "as if the awful nature of the place presses down upon the soul, and hushes the beholder into noiseless reverence. We feel we are surrounded by the congregated bones of great men of past times, who have filled history with their deeds and the earth with their renown."

The Church begun by Edward the Confessor nearly a thousand years ago was in the shape of a cross, with an apse, a central tower, and two western ones topped by short spires. Its architecture was heavy and solid, with flat buttresses and round-headed windows. The old Norman cloister is quite gone; but in the East Walk of the present one, beyond the entrance to the Chapter House, there are low doors leading into vaulted rooms of true Norman work, which formed the basement of the monks' dormitory, where the Norman abbots ruled supreme.

It was Henry III. who began the church as we see it now, by laying the

foundations of a Lady Chapel at the east end of the Norman apse. A generation later the Abbey must have looked most curious. First came the low Norman nave with its western towers; then east of it the tall early English choir and transepts, with their huge flying buttresses; while all the surrounding buildings except the Chapter House, were in the original style.

So slowly did the great fane progress all down English history, that two hundred years later, when the Gothic style came to an end, the western towers were still unfinished, and fell to the uncongenial hand of Wren, who designed a western front whose only merit is that in its main lines it faintly resembles a Gothic building.

But it is not of the ordinary features of the Abbey I would speak, but rather of the ancient remains of the monastic buildings, where ages ago, before painting was invented, the monks wrote manuscripts, read, practised singing, taught school, baked bread, brewed ale, and generally acted the part of "fathers" to the people.

In the cloisters you will find the graves of the Abbots from the Norman Conquest until 1222; and in one of them are the remains of twenty-six monks carried off by a terrible plague.

Personally I had the advantage of the Dean himself as cicerone, and as a result ancient doors of a thousand years creaked on their hinges for us, and let us into dark, musty, rat-haunted chambers that had not been opened since the days of Shakespeare. From the East Walk of the Cloisters we passed through a grand old portal, once painted and gilt, into the vestibule of the Chapter House—"The cradle of all free parliaments." It stands on a small crypt, and is 58 ft. in diameter.

This famous chamber was begun in



VIEW LEADING UP INTO THE ANCIENT CHAPTER HOUSE—"THE CRADLE OF ALL THE
WORLD'S FREE PARLIAMENTS."



THE JERUSALEM CHAMBER, WHERE THE GREAT DIVINES MET TO REVISE OUR BIBLE
IN JACOBAN DAYS. (SEE TEXT FOR ROMANTIC HISTORY OF THIS ROOM.)

1250 by Henry III. The monks frequently held meetings here, and passed in solemn procession through the vestibule when the Abbot and his four chief officers took their places in stalls on the East Side, beneath a giant crucifix; while the humbler monks sat on stone seats around them to discuss the affairs of the Abbey. There were readings and catechisings and penitential discipline of

ace of Westminster, granted to them by Edward the Sixth in 1547.

They sat for the last time in the Chapter House on the last day Henry VIII. spent on earth; and passed the attainder on the Duke of Norfolk. For generations after the Parliament removed, the Chapter House was a mere neglected store-room; but in 1865 Sir Gilbert Scott was asked to restore it as far as possible



THE ANCIENT TREASURY OF THE KINGS OF ENGLAND IN THE CRYPT UNDERNEATH THE CHAPTER HOUSE. FROM THE HOLES OF THE CENTRAL COLUMN THE KING'S MONEY WAS STOLEN IN 1303, WHICH HE HAD RAISED FOR AN EXPEDITION AGAINST THE SCOTS.

a most rigorous order. The floggings of the elder monks took place before the central pillar.

But this hoary chamber gradually became the meeting-place of the English Parliament, soon after the separation of the two Houses in the reign of Edward the First. And it remained the scene of their deliberations until they removed to the Chapel of St. Stephen in the old Pal-

to its original state. Six of the great windows were restored after the pattern of the seventh; and the cost of one of them was defrayed by American pilgrims.

The crypt beneath was for centuries the Royal Treasury, where the Regalia and vast sums of money were stored. I went down into it especially to examine the holes in the great central column,



THE GREAT STONE DOOR LEADING TO THE PYX CHAPEL. ITS INNER SIDE AND SIDES OF THE DOOR WITHIN ARE LINED WITH HUMAN SKINS. THERE ARE SEVEN LOCKS TO THE OUTER DOOR, WHICH CAN ONLY BE OPENED IN THE PRESENCE OF GREAT OFFICERS OF STATE.

which in 1303 contained the whole of the king's gold, which he had raised for an expedition against the Scots. To his dismay and horror the money was all gone; and the Abbot, with 48 of his monks, were sent to the Tower of London on suspicion of knowing something about this disastrous theft.

were removed to the Tower after the Restoration.

But the chief remains of the old Abbey are to be found in the Chapel of the Pyx. This is never shown to the ordinary public, since it happens to be the most inaccessible part of the whole vast and ancient structure. Even the present Dean



THE MOST CLOSELY GUARDED SPOT OF THE ANCIENT ABBEY—THE CHAPEL OF THE PYX, WHOSE STONE DOOR IS GUARDED WITH SEVEN LOCKS, AND CAN ONLY BE OPENED IN THE PRESENCE OF GREAT OFFICERS OF STATE. THIS WAS THE ANCIENT MINT IN MONASTIC DAYS AND IN THE TIMES OF THE SAXON KINGS. THE ALTAR WHERE THE GOLD WAS MELTED IS JUST UNDER THE WINDOW.

They were only released after a long trial, which resulted in the conviction of two officers of the monastery. After this the stores of gold and silver were transferred to another chamber, but the Royal Regalia—crowns and sceptres, with jewelled vessels of gold and silver—remained in the little chapel until they

and Chapter of the Abbey cannot open its great door, guarded with seven locks, save in the presence of certain great Officers of State.

This, the most closely guarded spot in the Abbey, was the ancient Royal Mint; and the pure gold for the nation's coinage was melted on its altar, which may



THE REMAINS OF THE ELEVENTH CENTURY ST. CATHERINE'S CHAPEL, THE CHAPEL OF THE MONASTIC INFIRMARY, SHOWING THE FEW ARCHES OF TRUE NORMAN TYPE THAT REMAIN.

be seen just beneath the crumbling window. Diplomatic correspondence of high antiquity, and the wooden "tallies" with which the accounts of England's Exchequer were kept, were stored in the chests and presses seen in the photograph reproduced here. And in this strange little chamber, too, took place every year the curious "Trial of the

On the slab of the old stone altar is a circular depression in which the nation's gold and silver were melted for money. And I inspected the original dies, which are mere cylindrical seal-like pieces of iron used for impressing the silver pennies. The "tallies" or pieces of wood on which notches were cut as memoranda of payments to the King's Treasurer, are



THE OLD COMMON ROOM OF THE SAXON MONKS IN THE TIME OF EDWARD THE CONFESSOR (ELEVENTH CENTURY). THE GREAT PILLARS ARE PROTECTED BY IRON RAILS, BECAUSE THE CHAMBER IS NOW THE GYMNASIUM OF THE BOYS FROM WESTMINSTER SCHOOL.

Pyx," or testing of the new coinage for base metal.

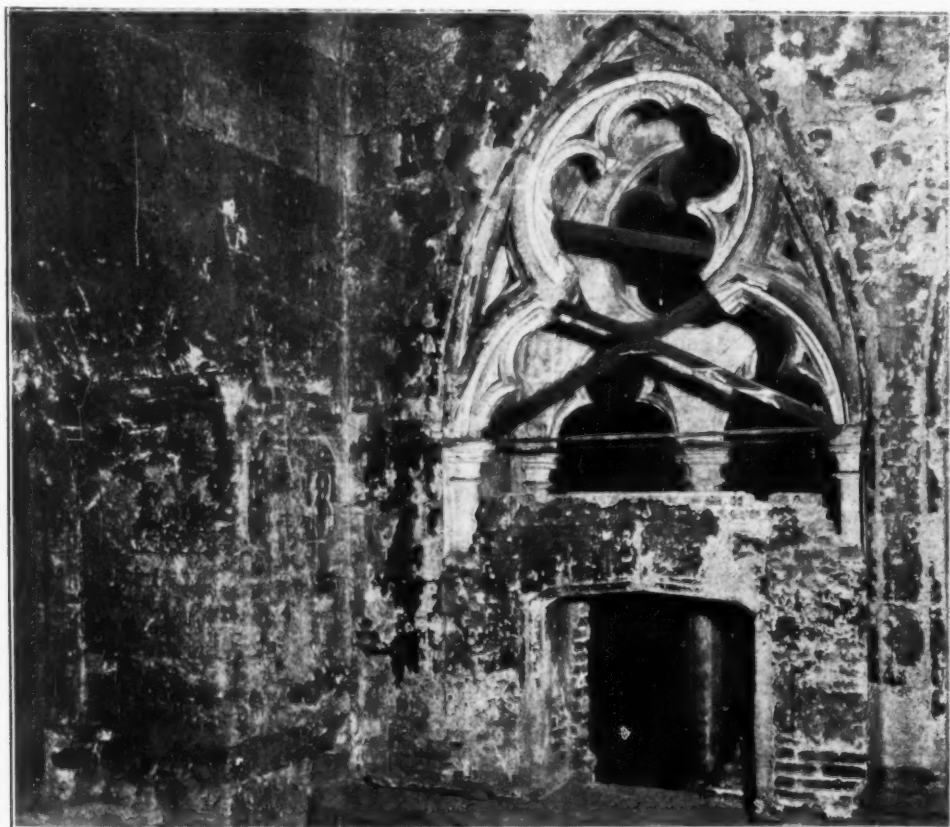
The door is of solid stone, and is lined on the inside with human skins, which conceal five of the keyholes. Here is a grim reminder of the daring buccaneers, long since passed away who attempted to violate the sacred Treasury of ancient England.

most curious relics of an illiterate age. At present the old Chapel of the Pyx contains nothing but a few ancient presses and chests. But one of these was used by no less a personage than William the Conqueror himself as a receptacle for his Royal Jewels. Here we have a true part of Edward the Confessor's building, early Norman in style. The groined

roof is supported by a massive circular pillar nearly 4 ft. in diameter, bearing rude attempts at sculpture, evidently the work of the early monks, who entered by a narrow secret passage under the Dormitory stairs.

On leaving this fascinating chamber I visited the old common-room of the Saxon monks, now used as a gymnasium

way by which the Kings of England entered the Abbey, either by the old Palace of Westminster or from the landing stage, when they came in their State Barge along the Thames. Just here, on the east side of the Little Cloister are the remains of St. Catherine's Chapel, which dates from 1100, and was the Chapel of the monastic infirmary. The beautiful



RUINS OF ABBOT LITLINGTON'S HOUSE, REACHED BY A SECRET STAIRCASE. HERE JOHN BRADSHAW, PRESIDENT OF THE TRIBUNAL THAT CONDEMNED CHARLES THE FIRST, HAD HIS STUDY, AND HIS GHOST IS STILL SAID TO HAUNT THIS LITTLE KNOWN CORNER.

by the boys of Westminster School, which was founded by Elizabeth. It is a place of low massive arches supported by great circular pillars, some of them now protected by iron rails. There are remains of an altar at the southeast corner. Close by is a low arched passage of immense antiquity leading to the Little Cloister. This was formerly used as a

Early English doorway still remains in the cloister, and leads to what is now the residence of the Receiver-General.

A few arches of true Norman type can be viewed from the Garden outside. In this old wall, before the ivy grew so thickly, one could see the ancient fireplace beside which the sick monks sat to hear mass. It was in St. Catherine's

Chapel that Henry III. solemnly took oath to maintain the Magna Charta, holding the Book of the Gospels in one hand and a lighted candle in the other.

Here, too, took place the struggle for precedence between the Archbishops of Canterbury and York. The account is rendered amusingly by old Fuller, the Historian. "A Synod was called at Westminster, the Pope's delegate being thereat; on whose right hand sat, as in his proper place, Richard of Canterbury; when in springs Roger of York, and finding Canterbury so seated fairly sits him down in Canterbury's lap. A baby too big to be dandled thereon; yea, Canterbury his servants dandled this lap-child with a witness who plucked him thence and buffeted him to purpose." The ruffled Archbishop of York forthwith rushed into the Abbey where the King was at service, showed his torn raiment, and demanded reparation—only to be laughed at for his pains.

In the southeast corner of the Little Cloister is a door leading through a narrow passage called the Slype into England's oldest garden. A garden has this been ever since the time of Saint Edward the Confessor, when the old monastery was built, and for more than eight centuries it has been undisturbed. The ancient convent wall still shuts it off from the roaring streets, whose noises scarce ever disturb the old-world spirit and peace of this remote spot.

Here the sick and aged monks paced the close-cut lawns and flower beds. And here too is a low squat tower, for centuries used as the King's jewel house. It contained two chapels, which gave asylum to all criminals; for the "Right of Sanctuary" was possessed by the Abbey from the earliest times. It gradually became a source of abuse, however, and after being restricted by Elizabeth it was abolished by James the First.

Just west of the Sanctuary Tower stood the old gate-house or prison of the Monastery, pulled down in 1776. Here Sir Walter Raleigh spent the night before his execution in Old Palace Yard. I also visited the ancient private chapel

of the Abbot. The small Gothic windows, close to the gabled roof, opened into several quaint old rooms, some of them reached by secret stairways concealed behind the panelling. They doubtless served as hiding places for fugitives in ancient times.

I explored one of these hidden ways, which led into the southwest corner of the triforium, where John Bradshaw, President of the Tribunal that condemned Charles the First, built himself a little study, whose ruins still exist. The Deanery was let to Bradshaw in Cromwell's time; and old servants in this little-known quarter of the Abbey declare his ghost still haunts the place! This Deanery, by the way, comprises part of the old quadrangle of the Abbot's house built by Abbot Litlington in Edward the Third's day.

As one enters the venerable "Jericho Parlor" Abbot Islip's beautiful carved paneling is in front. This leads directly into the Abbot's reception room, now known as the "Jerusalem Chamber." Here Henry IV. died, thus curiously fulfilling a prediction that he would die "in Jerusalem." Here, too, the Assembly of Divines met in 1643, being driven from Henry VII.'s chapel by the cold.

It has since been the scene of many stately gatherings, including the Lying-in-State of Sir Isaac Newton, and many other famous men before their burial in the Abbey. The tables are all of old chestnut wood from the timbers of ships of the Spanish Armada, wrecked upon British coasts.

The Chamber, which measures 36 ft. x 18 ft., plays a great part in the history of our ancestors. A banquet was given in it in 1624 in honor of the marriage of tragic Charles the First; and the Revisers of the Old Testament held their sittings here to give us our Bible.

I passed out at last into Dean's Yard, through which in ancient times the stream ran which turned the Abbey mill; and you may well imagine the revulsion of feeling on emerging into the great city's clamorous streets after being steeped for hours in a mighty past.

W. G. Fitz-Gerald.

Examples of Georgian and Greek Revival Work in the Far South

No town or city in the United States can be said to blend more perfectly the old and the new than Savannah. Its broad thoroughfares, shaded by luxuriant oaks, and rolling in primitive sands are lined by the quaint old houses and still possess the rare flavor of the old *régime* about them. And it can even be said of the more modern residences that in design they are free from lavishment and popperiness that has characterized American domestic architecture for the last few decades; this is another way of saying that the people of Savannah as a rule have retained their refinement and taste in architecture as they have in other things, and it is the same taste and refinement that characterized their ancestors.

To realize the important part which Savannah has played in American history one has but to turn to the pages of the life of our country. In the spring of 1733 General James Oglethorpe with one hundred and twenty-one compatriots, almost all of whom were English, moved slowly up what is now the Savannah river and settled on a spot 15 or 16 miles from the sea, which is the present site of the city—a place where the little band of persecuted debtors could prove that poverty was no disgrace. Their leader was led to this enterprise purely by philanthropic motives and was indeed somewhat of a dreamer, judging from the spirit of his prophecy, for, according to the biographer Wright, he “depicted a populous city with large squares for markets and other public purposes in every quarter, wide, regular streets, crossing each other at right angles and shaded by rows of noble trees. The forty rough wooden houses, the best of which served as a place of worship and a school for the children, would give way to stately abodes, and above the foliage would rise the towers and domes of many churches.” Gen. Oglethorpe’s settlement grew rapidly and in 1775 it is known to have been a fashionable English town.

It is hard to overlook the part that Savannah took in the Revolutionary War, and the distinguished soldiers it contributed to the cause of independence. Savannah was the home of Gen. Greene, second in command to Gen. Washington, in the first army of the country, his residence, “Mulberry Grove,” a few miles from the city, is still standing and is quite interesting as a relic of Revolutionary times. Another hero of Savannah whose name is familiar to all Americans is Sergt. William Jasper, whose heroic acts in the battle of Fort Moultrie in Savannah harbor were feats of daring seldom eclipsed.

This old town also claims the honor of being the home of Capt. Tatnall, who after fighting in the war of 1812 and the War of Mexico, enlisted with the British at the capture of Hong Kong and in this campaign gave vent to that epigrammatic phrase that “Blood is thicker than water”; it was also he who commanded the *Merrimac* in the Civil War from her first victory to her defeat at the hands of the *Monitor*.

Savannah lies on the low banks of the Savannah river amid a vegetation that is almost tropical in nature. It is a place which in every sense is possessed of what is known as “local color.” The low level fields of the Savannah district, familiarly known as the “savannahs,” are resplendent in their luxuriant vegetation and the spiked palmetto, the stately Spanish daggers with its bell-like blossoms, the gray moss-covered live oaks—all contribute to the setting which is indeed an ideal one for these stately old houses of Savannah.

Unlike Charleston, which is about 100 miles to the north, we find here in Savannah few houses which are really Georgian. To the student this is somewhat of a disappointment considering the date of settlement of this city. This point, however, can be explained by the occurrence of two fires, the first in 1796, which is known to have destroyed 229 houses, the

second fire in 1820 made victims of 463 structures; it is also explained by the fact that the class of emigrants who settled this town, while they were of good birth, were not moneyed people and as has been said, they were men whose debts were their crimes; the houses such men could build would not be pretentious nor apt to be of the most substantial construction.

While we find many points in Savannah that suggest Charleston, the streets

in Savannah of the San Domingan sort, the many-storied portico extending the full length of the house and its entrance at the side, turning (like many English houses) its plain front to the street and the public, and reserving the real front for the high-walled garden.

Perhaps the oldest building of the city which survived to a recent date was the City Exchange, built in 1799, and was only a few months ago torn down to give place to a more adequate structure. The



THE McALPIN HOUSE (1820-22), SAVANNAH, GA.

in particular were named for Charleston men; for instance, Bull Street was named to commemorate Colonel William Bull, Drayton Street was named for Thomas Drayton of Charleston, and Saint Julian Street for James St. Julian, a friend of the early colonists; still with these and many other similarities the houses in Savannah in no way suggest those of the neighboring city.

Strange to say we do not find houses

old bulding has served a great variety of purposes, sometimes for a ball, again for a place of gathering on patriotic occasions, and at the same time fulfilled its commercial purposes.

The building is distinctively Georgian in its architecture, and while it is of great size, can hardly be called a success from the standpoint of design. Another house which is Georgian is the Gilmer house (now used for busi-



THE OLD CITY EXCHANGE (1797).

Savannah, Ga.

ness) at the corner of Bull and State Streets. The design of the house suggests the Colonial city-built house of the Northern cities, simple in design and with its covering of vines, retains a peculiar charm. The brick used in this house is native burned and of dark brown color laid up in thick white mortar joints.

The McAlpin house on Orleans Square is one of the best examples of the pseudo-Georgian houses in Savannah; its front portico, the main feature of the house, is undoubtedly Georgian, but English and not Georgian as it is practiced in America. The order used for the

vannah the brick being brought from England.

The four houses in Savannah which attract one most are those built by the English architect Jay, who seems to have had a large clientage in the early part of the last century. The existing examples of his work are the Scarborough, the Owens, the Bullock and the Telfair houses, all built between 1815 and 1822. In considering these houses it is hard to classify them as to style; they suggest the English Georgian strongly, which is only natural since their builder was an Englishman. Again we see evidences of the

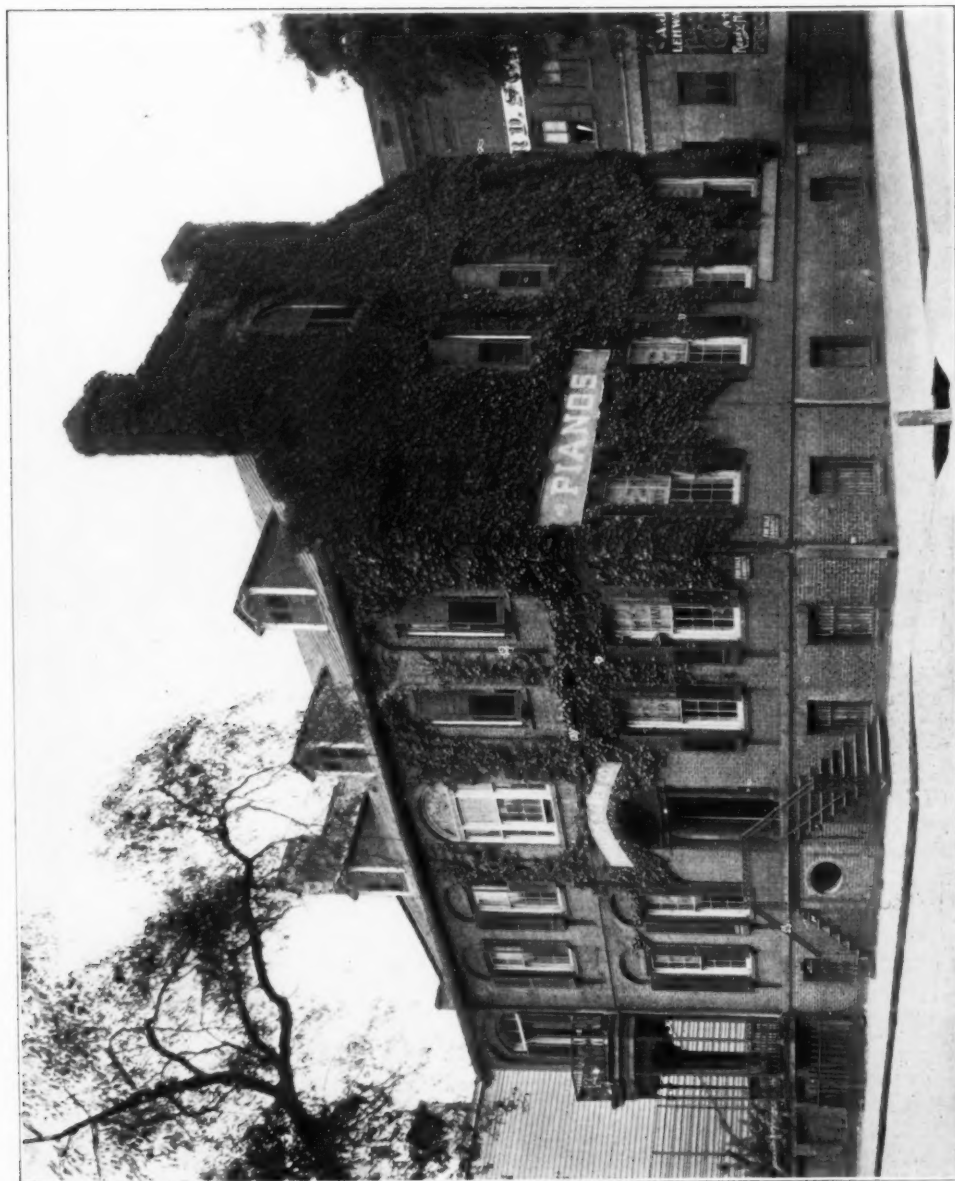


TELFAIR ACADEMY, SAVANNAH, GA.

columns is that of the Tower of the Winds at Athens and is a very successful adaptation. The third story was added at a later date and is something to be deplored; however, its front has a peculiar charm about it and is in character, sombre and dignified. This house is very similar to the "Hermitage," six miles out of Savannah on the river and was the summer home of the McAlpin family. These two houses are also similar to the "Hermitage" house of Andrew Jackson at Nashville, Tenn., and also to the home of James K. Polk at Nashville. The house is of brick and as are many others in Sa-

Italian Renaissance in its earlier development; this is particularly noticeable in the Telfair house, its division of stories by cornices and the low plastered third story, and again with these two influences shown so strongly we can see evidences which show plainly that these four houses are but the forerunners of the classic revival which only a few years later was to deluge the South with its charming white pillared structures which with all their errors in detail, some may sneer at yet cannot fail to be interested by.

While these houses built by Jay are not



THE GILMER HOUSE.

Bull and State Streets, Savannah. Ga.

of the big two-story portico variety, features generally considered so Southern, yet they are perfectly adapted to the warm climate by their large rooms and spacious halls giving the free ventilation so much needed in this climate. They are houses well adapted for lavish entertainment, for each one has its banquet hall and its ballroom. The kitchen and pantries, as in all old houses of the South, were in separate little buildings to the rear, for the odors and heat of the culinary department were not to be tolerated, no matter how far the food had to be brought or how much trouble it was to the servants, for servants were plentiful and good in those days.

The earliest work of Jay's that is standing to-day is perhaps the Owens house built in 1815, and built of a strange material called "tabby," a species of concrete or artificial stone composed principally of crushed seashells. The entrance to this house is its most interesting feature and is indeed a clever scheme. The capitals of the Ionic order used in the portico are those which are found so often in the Black Belt of Alabama, and give us a clue that perhaps many of the Alabama builders were immigrants from Savannah. The features about the house which suggest most strongly the Georgian are the pilasters of the second story and the recessed windows. The Telfair residence now forming the principal part of the Telfair Art Academy was originally the home of its builder, Edward Telfair, a governor of Georgia in the latter part of the 17th century. It was bequeathed to its present purpose in 1876 by Miss Mary Telfair, a descendant of its original owner, and with pecuniary aid was remodeled slightly and had additions made to the rear. The building has more of the Renaissance in its design than any of the other Savannah houses. Really it seems to be an Italian house transplanted to American soil. It is built of brick and like the Scarborough and Bullock houses the brick is reputed to have been brought from England. The Scarborough house on Broad Street is very similar to the Telfair residence in that the stories are marked by the cornices and it is of the same square shape, the portico much the

same except that the Doric order is used instead of the Corinthian, and like all Jay houses the wall surfaces are smooth and unbroken. The building is now in the rough part of the town and is utilized as a negro school. Humiliating it must seem for these walls which sheltered the galaxy of Savannah beauties of the old *régime* and their gallant beaux to have descended from their high estate and just position to that of housing the numerous blacks of the neighborhood. Orleans Square must indeed have been the center of fashion during the antebellum days of Savannah, for besides the McAlpin and Minus houses we find there the Bullock house, surrounded by its high wrought-iron grille and its front yard entered through the massive gateways. Both the plan and exterior of the house are to be commended. Here Jay, the fashionable architect of the day, seems to have excelled himself; the semi-circular portico and the spiral stairway in the front hall are the most interesting parts of the building. The circular bedroom in the rear part of the main floor is a new departure for the houses of that time. Like the Scarborough house this charming old residence can only claim that its glory is of the past, for as seen on the photo it is for sale and for sale *cheap*. The house is known at the present day in Savannah as Habersham House as the family of this name have owned and resided there since the 30's. For the future one can only hope that its occupant will appreciate its charms and will honor its traditions.

The dense and brilliant foliage about the Savannah houses it is that gives them their peculiar charm; the bright sunlight and the deep blue shadows on the white wall surfaces need only such a setting to give the *ensembles* which we find here. Perhaps the most charming mass of foliage to be found anywhere is that in Bonaventura Cemetery. The live oaks with their gray Spanish moss, the palmetto and other plants of the tropical countries have grown with utter abandon and among them can be seen the many old brick and stone tombs of this city of the dead.

In studying Savannah houses one can-

not fail to be pleased with the wrought-iron work used so freely as grille fences, balustrades and gates. In almost every case it is of good design and used in such a way as to express the qualities of the material. The best pieces of iron-work are the lamp standards of the Owens house entrance and the gateways and grille fence of the Bullock place.

One is surprised not to find here in Savannah the big columned portico as we find it in other parts of the South, but when we consider that these houses in almost every case were the winter homes of their owners and that during the summer the planter with his family resided on the plantation, which was, as a rule,

not built so substantially. The latter was large, spacious and usually built of wood, and in these summer homes are found the large porticoes. In the surrounding country about Savannah are found many of these old homes, but in the richest lands to the south we find a region which possesses few examples of this good work and in its stead a class of carpenter-designed houses. This region of rich land extending as far south as Brunswick and up and along the Alta Maha river comprised in the early days the best rice lands of the State and were well stocked with game of every description—duck, trukey, snipe and woodcock—a veritable hunter's paradise.

J. Robie Kennedy, Jr.



Granite Statue of Alexander Hamilton in Commonwealth Avenue, Boston.

Dr. William Rimmer, Sculptor.



THE McALPIN HOUSE—PORTICO.

Orleans Square, Savannah, Ga.



Savannah, Ga.

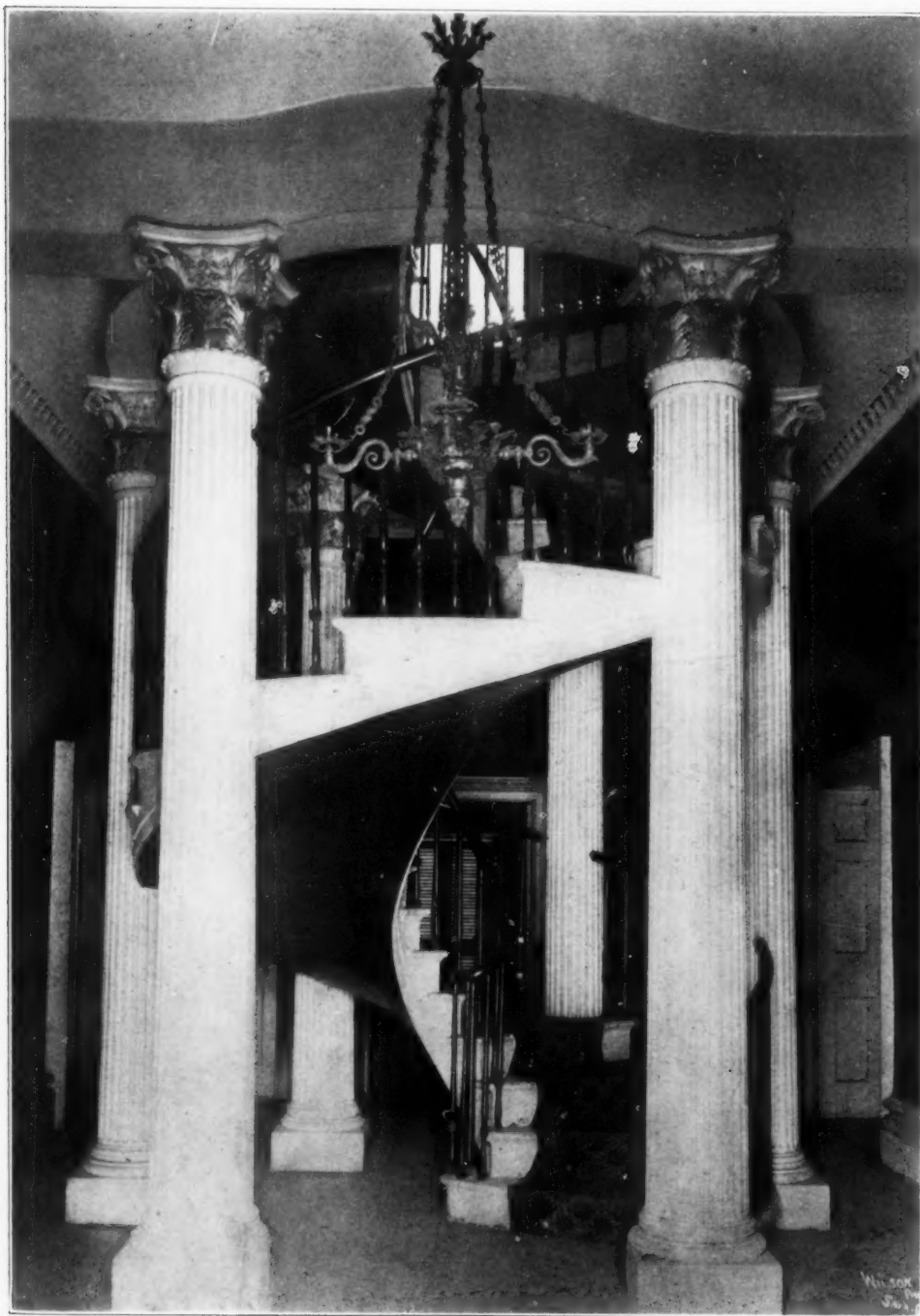
THE McALPIN HOUSE—HALL.



Orleans Square, Savannah, Ga.

THE BULLOCK HOUSE—PORTICO.

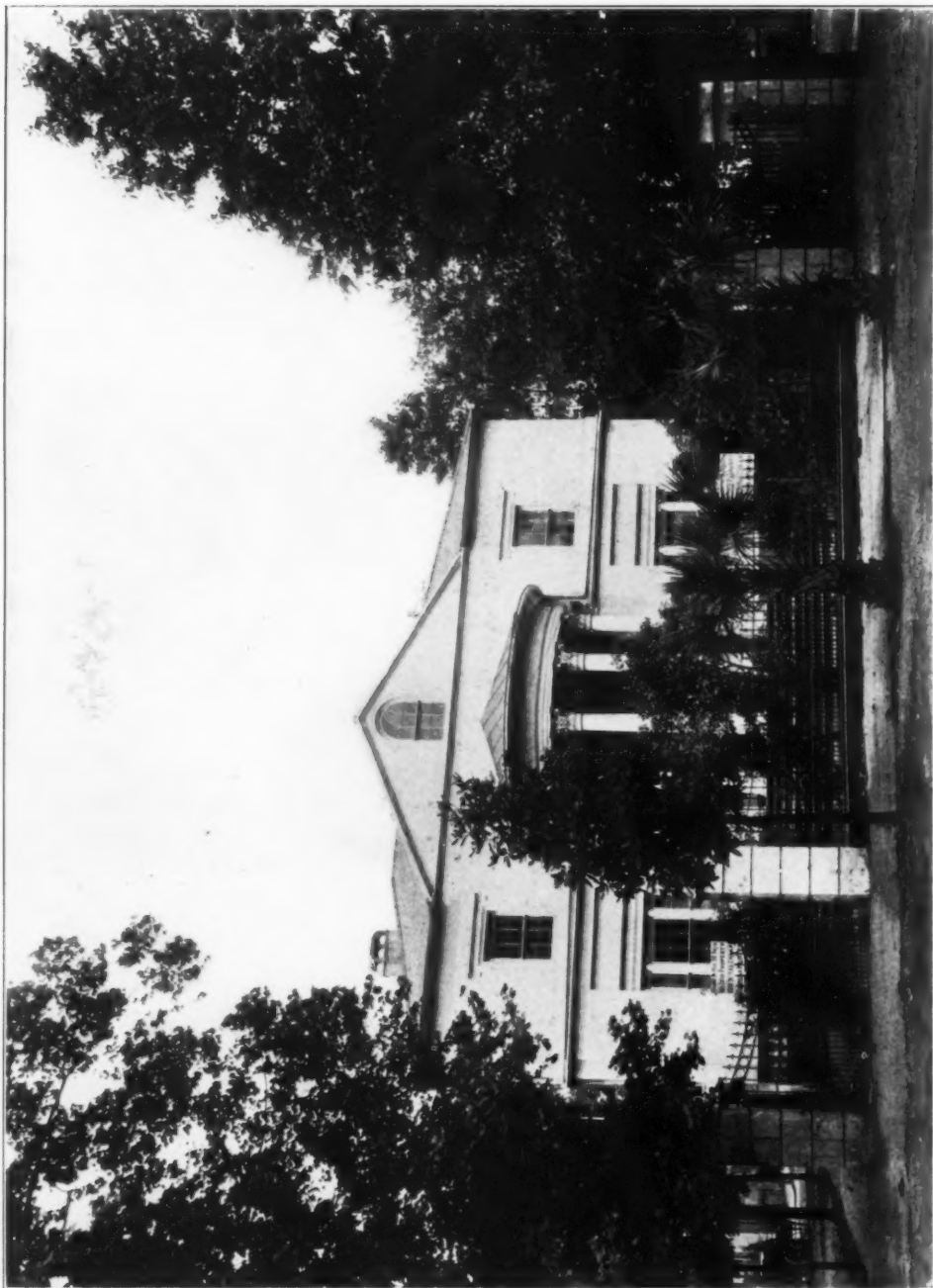
Jay, Architect.



THE BULLOCK HOUSE—STAIRWAY.

Orleans Square, Savannah, Ga

Jay, Architect.



Orleans Square, Savannah, Ga

THE BULLOCK HOUSE (1817).

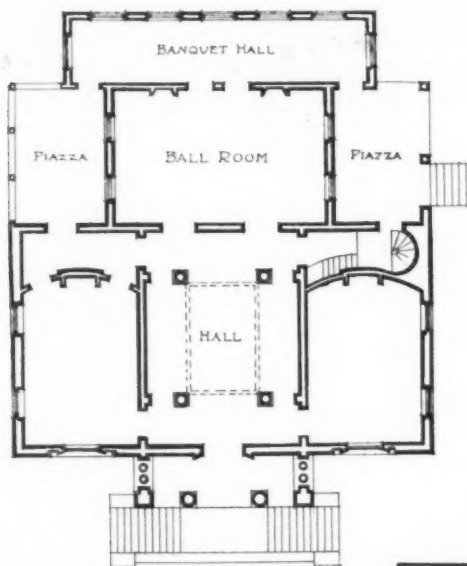
Jay, Architect.



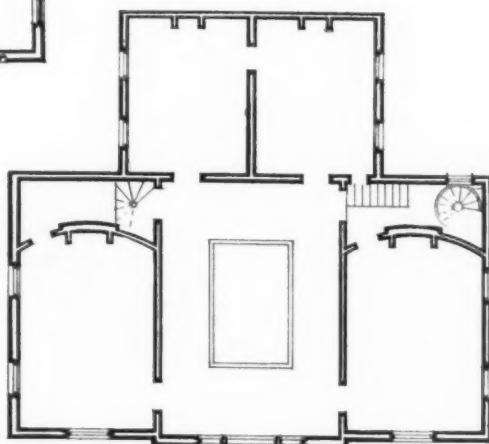
Savannah, Ga.

THE OWENS HOUSE (1815).

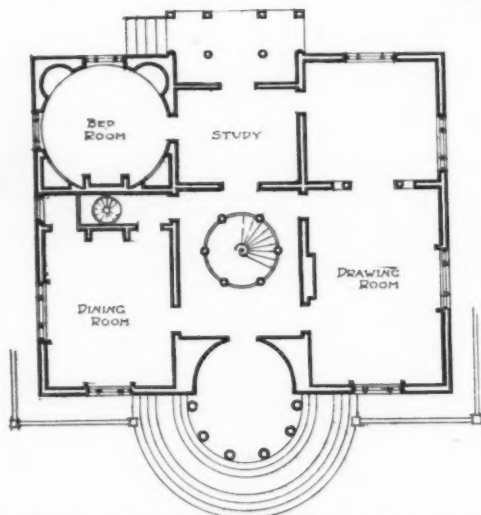
Jay, Architect.



FIRST FLOOR PLAN
THE SCARBOROUGH HOUSE (1815.)
Broad Street, Savannah, Ga.
Jay, Architect.



SECOND FLOOR PLAN OF THE
SCARBOROUGH HOUSE.



FIRST FLOOR PLAN—THE BULLOCK HOUSE.
Orleans Square, Savannah, Ga.

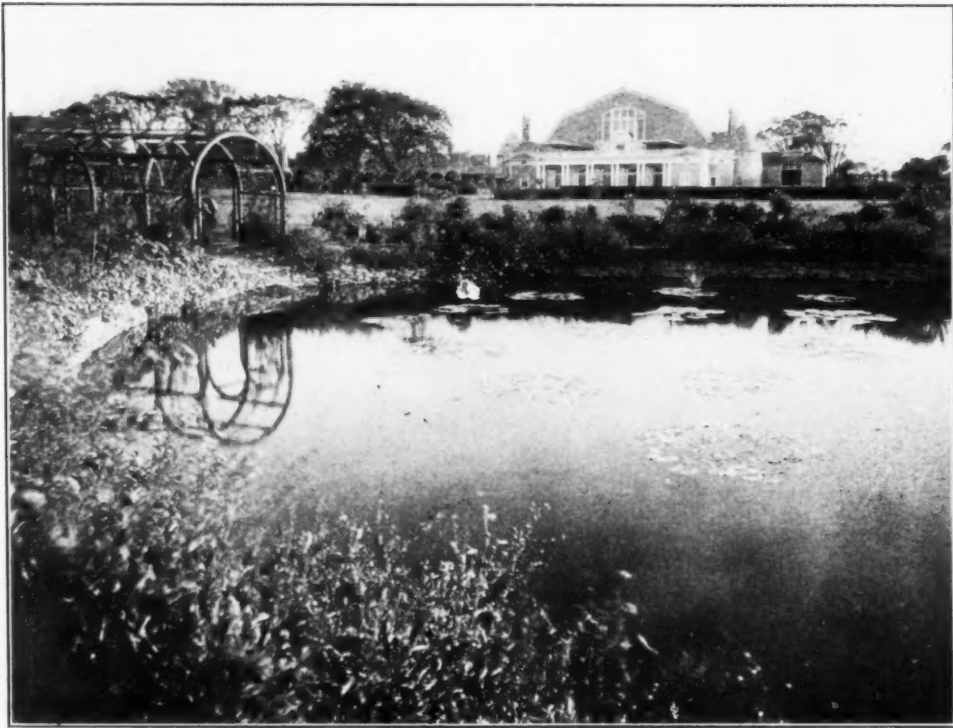
NOTES & COMMENTS

TWO RIDING ACADEMIES.

The Architectural Record presents herewith photographs of two riding academies belonging to different members of the Vanderbilt family. Now that well-to-do people spend a large part of the

winter, as well as much of the summer, in

training horses in snowy and disagreeable weather, which is of some importance to gentlemen owning horses that are entered in the annual shows, but it is possible also to use the buildings for other purposes. They could, for instance, be used at times for indoor tennis courts; and it is probable that before long some rich man will carry out the idea of including within one large



RIDING ACADEMY OF MR. ALFRED G. VANDERBILT, OAKLAND FARM.
Portsmouth, R. I. Ewing & Chappell, Architects.

the country, the practice of adding riding academies to the other buildings connected with large estates is becoming more and more common, and it may be expected that during the next ten years the architects of such estates will have many buildings of this class to design. They can, undoubtedly, be made useful in more ways than one. They not only provide a means of exercising and

structure a combination of casino and riding academy, which would contain the means of enjoying all sorts of indoor games and sports, such as riding and driving in the ring, squash and tennis courts, billiards, bowling and a pool.

The two buildings illustrated herewith are, however, nothing more than enclosures for riding and driving rings. They apparent-

ly contain stalls also for a large number of horses, together with facilities for the convenient feeding of the animals. They are, consequently, temporary stables as well as riding academies, and this fact diminishes their availability for anything but their primary purpose. They consist simply of steel structures covering a very large enclosure, inclosed by wooden walls and roofs. They are, from the architectural point of view, nothing more or less than large barns, the only difference being that there has been an attempt to make them look like buildings devoted to a purpose of entertainment rather than strict utilitarian structures. They are embellished consequently with formal entrances, and very simple devices have been used to give them an attractive appear-

its bigness was necessary for the purpose of properly lighting the riding academy. Inasmuch as the building would be used on dark winter days more than at any other time, the necessity of obtaining as much light as possible for the ring was of dominant importance; and this problem has received a more complete although a more expensive solution in Mr. A. G. Vanderbilt's building than in that of Mr. R. C. Vanderbilt. The former's arena is lighted not only by large windows at either end and by skylights, but also by windows which break through the roof and appear on the outside as dormers. Mr. R. C. Vanderbilt's academy, on the other hand, while it has windows on the side walls above the stalls, is not so well lighted because the situation of these



RIDING ACADEMY OF MR. ALFRED G. VANDERBILT, OAKLAND FARM.

Portsmouth, R. I.

Ewing & Chappell, Architects.

ance associated with the tradition of the Colonial barn buildings. It cannot be said, indeed, that their architects have done anything more than scratch the surface of the architectural problem and opportunity they present, but as long as the architects were confined to a wooden enclosure of the steel structure they were, of course, unable to give the building any architectural dignity.

Of the two the riding academy of Mr. A. G. Vanderbilt is both more pretentious and more attractive. It really presents, from the neighboring pond, a very entertaining and picturesque appearance. The large span of the hipped roof is very well held together by the towers on the corners, and the emphatic lines of the entrance porch. The big window does not look particularly well, but

windows is lower and does not diffuse as much light as the higher windows on the sides of the other building. A comparison of the appearance of the two arenas, as shown in photographs taken on days of full summer sunshine, shows that the light in Mr. A. G. Vanderbilt's arena is more evenly distributed over the whole area. But Mr. R. C. Vanderbilt's academy, while less picturesque and not so well lighted, has the advantage in certain respects. Its plain, simple lines and its smaller openings look very well from the outside, and are more suggestive of the simplicity of the farm buildings from which these academies are architecturally descended. Altogether, the two brothers can congratulate themselves on the attractive simplicity and propriety of their academies, al-

though it is to be hoped that the next buildings of this class to be erected will be enclosed by a material which will enable the architect to give the structure a dignity commensurate with their size and the area they cover.

**BUILDING
FOR ONE
GENERATION.**

The Egyptians built for all time. The Romans built for a thousand years. The best of Mediaeval and Renaissance buildings were supposed to stand at least for a few centuries. But American architects

do not apparently build for more than one generation. The whole American system of

building, the first steel structure erected in that city and now standing scarcely fifteen years is already threatened with destruction. In certain important districts twelve-story buildings have become conspicuous for their diminutive size, and the sky-scrappers most recently planned all run up into the air from twenty to fifty stories. When buildings of such a height become economic possibilities, there is, of course, no telling how far the process of displacement and reconstruction may go, and if the municipality does not find some reason to interfere it may be expected that within the next generation almost every block, well situated in one of the several business districts, will be partly occupied by a forty or fifty-story tower. The same con-



RIDING ACADEMY OF MR. ALFRED G. VANDERBILT—SANDY POINT FARM.
Portsmouth, R. I. Ewing & Chappell, Architects.

business is devoted to the demonstration of the truth that machinery of all kinds, whether made of brick and stone or of steel, is economical only when it is impermanent; and the consequence is that in many cases the buildings of which one generation is most proud are thrown by the next generation into the scrap-heap.

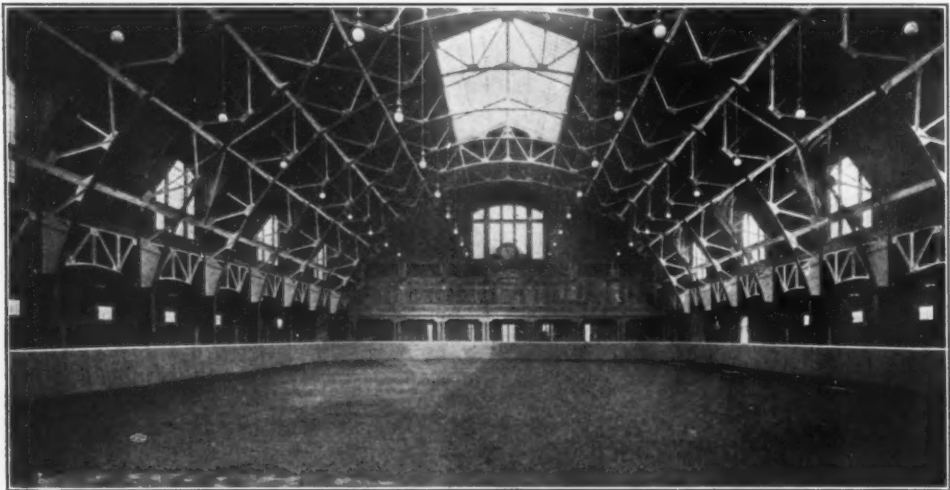
New York City offers the most numerous and the most striking illustrations of this process. The first sky-scrappers were erected in that city less than twenty years ago, and these buildings are already being superseded. The height of the Tribune building has been doubled. Several eight and ten-story buildings on lower Broadway and Wall street have either been destroyed or else made to carry many additional floors. The Times

ditions prevail in those parts of the city which are devoted to residences. The old dwellings on Fifth avenue seemed to our forbears substantial and permanent structures, but the Stewart mansion, on the corner of 34th St., which only a generation ago was the pride of the city has been pulled down and almost forgotten, while further north rich New Yorkers are possessed by a passion for destroying the old brownstone dwellings, substituting for them higher, better planned and more expensive residences. It will not be so very long before the brownstone residence, once the typical New York habitation, will become as much of a rarity as are now the old three-story dwellings with low stoops and dormer windows.

This impermanence of American building,

while it gives the American architect an unprecedented amount of work, also makes his fame a fleeting and precarious thing. The beauty of a building is no barrier to its destruction. It is true that the houses, which we are in the habit of destroying are not beautiful, but if they were it would make little difference, because they do not last long enough to have their beauty confirmed by association and reverence. In the case of only a few public buildings, such as Independence Hall in Philadelphia or the City Hall in New York, does public opinion demand their preservation. Doubtless in the course of time a similar selection will be made among the most beautiful buildings erected by the present generation, but unless

permanent place in the history of American architecture. His admirers, when they came, erected a monument to his memory, gave it a place on the east wall of Central Park, between 70th and 71st Sts., facing what was believed to be one of the best and most permanent of his buildings, the Lenox Library. There seemed to be no reason to believe that the Lenox Library would not be perhaps the most enduring embodiment of his architectural skill that was to be found in New York City. But what is the result. About thirty years after the library was built, and only five years after the erection of the memorial, it is announced that the site of the library has been sold to a Pittsburgh millionaire and that the building will



INTERIOR OF RIDING ACADEMY OF MR. ALFRED G. VANDERBILT—OAKLAND FARM.
Portsmouth, R. I.

Ewing & Chappell, Architects.

the nature of the American economic system undergoes a radical change, it looks very much as if the American architect of to-day could not count with any more certainty upon the perpetuity of the visible presence of his buildings than could his innocent predecessors of 1870. The rage for destruction and reconstruction is waxing rather than waning.

A recent announcement affords a flagrant illustration of this fact. By common consent the late Richard Morris Hunt was the leader among the first generation of new American architects. Both by the character of his training and of his work, he summed up the conflicting motives and the eclectic sources of the transitional design of his day; and he is bound to occupy an honorable and

be torn down and replaced with a "palatial" residence. The bust of Mr. Hunt will within a few years gaze fixedly at a building erected by another architect, and when that architect is designing the new building he may well divest himself of professional pride and ask himself whether the vanity of his own edifice may not be as quickly demonstrated. American architecture, because of its impermanence and its pre-occupation with appearances, has frequently been described as at bottom merely a scenic background for the incongruous melodrama of American life; but an instance such as this tempts one to push the analogy somewhat further. The fame of the painter, the sculptor or the architect has always had the unpishable witness of his works, but will not

the fame of the American architect like that of an actor be preserved only by tradition or by written memorials? A hundred years from now, may it not be that the habitation of the reputation which an American architect leaves behind him, will not consist in stone and steel buildings, but in the dim and moth-eaten pages of some Architectural Record?

Is there any assurance that the expensive buildings which are being erected to-day will prove to be any more permanent than those which were erected by the last generation? The question is difficult to answer. The sky-scrapers, twenty or more stories high, so many of which are being run up in the business districts of our large cities look as if

the only doubt which one can legitimately feel about the matter would arise simply from the impossibility in general of anticipating what in this respect the future has in store for us. Our forbears would have been incredulous, in case any one had told them that some day the demolition of ten-story buildings would be a profitable operation in certain parts of New York City. By the end of twenty-five years a population of over 10,000,000 will be inhabiting the neighborhood of New York; and if the same rate of increase is maintained the year 1950 will see about 16,000,000 or 17,000,000 people gathered around the same center. No one can tell what the economic necessities of such a population may demand. On the



RIDING ACADEMY OF MR. REGINALD C. VANDERBILT—SANDY POINT FARM.

Portsmouth, R. I.

Stewart Walker, Architect.

they could never be superseded for business reasons alone. Conceivably it might pay to tear down a twenty-story building, in order to substitute a fifty-story building, but obviously forty or fifty-story buildings are not going to prevail. They are profitable only as a tower where light is secured by the ownership of immediately surrounding property; and even if it were possible to erect a profitable building forty stories high covering a whole block, local regulations would probably forbid private owners from monopolizing in this way the light and the air which ought to reach the street level. Thus it is difficult to believe that property owners will tear down buildings over sixteen stories high for business reasons, and

whole, however, it seems probable that if the architects of the sky-scrapers are proud of their handiwork, the occasion of their pride will last for as much as one or two generations. Their buildings may well survive for fifty years or more; and the matter about which their architects may be chiefly solicitous is the amount and character of the fame which will survive with the buildings.

So far, however, as all the lower structures now being erected in our large cities are concerned, it is doubtful whether their life will run for a longer period than those erected during the last generation. The economic conditions which warranted the destruction of the Stewart mansion and the Boreel building are likely in the course of time to visit a

similar fate upon the Vanderbilt houses, further visit the University Club, and even the Frick mansion, which will arise in place of the Lenox Library. Just how the 16,000,000 inhabitants of New York City in 1950 will live, we do not know; but the transaction of their business affairs is likely to require almost all the space now devoted to residential purposes. Indeed, it may be safely asserted that the American architect of domestic buildings has with some few exceptions the least cause of all to be satisfied with the outlook for the perpetuation of his

ent. The domestic architecture of to-day has no permanent social condition, and no popular aesthetic standards behind it. The next generation will in the satisfaction of its needs and standards either neglect or transform most of the expensive houses which are being built to-day. Just as a city like New York can afford the apparent extravagance of throwing ten-story buildings into the scrap-heap, so the inheritors of the great contemporary fortunes will be in a position to throw away the expensive houses bequeathed to them and to build the kind of



RIDING ACADEMY OF MR. REGINALD C. VANDERBILT—SANDY POINT FARM.
Portsmouth, R. I.

Stewart Walker, Architect.

buildings. In the cities the contemporary American residence will be superseded during the course of the next generation or two, while so far as country houses are concerned, it looks as if the changes in social conditions and aesthetic standards might be equally destructive in their result. American society is still in a blind condition. The house that one generation builds the next generation looks upon with impatience and possibly with contempt. Our residences, that is, are as a rule being erected for individuals, and the sons and daughters of these individuals may well want something entirely differ-

houses that they want. The large country residences of to-day will not be destroyed, but they are likely to be radically changed, and may in some cases be turned into country clubs and charitable institutions.

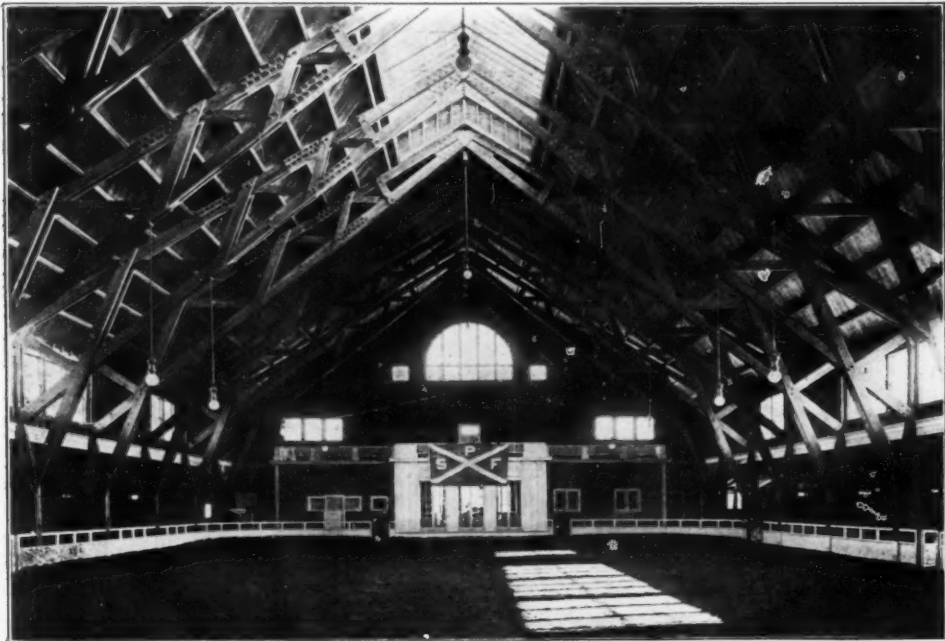
Of course, there will be exceptions. There are some houses now being erected which are really beautiful, and will arouse in the generations to come the same feelings of reverence which are aroused by some few of our earlier Colonial dwellings. The architects of these houses can count with certainty upon the perpetuity not only of their reputation, but of the buildings on which

their reputation is based. For a really beautiful building will not be radically altered unless it falls into the hands of barbarians; and the Americans of the next few generations are likely to be over rather than under-civilized. Such buildings are likely either to be cherished by the descendants of their builders or to fall into the hands of people who will cherish them. It is in country houses of this kind—houses which embody a permanent aesthetic value—that constitutes the American architect's best chance of earning an enduring fame. His sky-scrapers

of giving his fame a fair and enduring habitation.

A CHILDREN'S BLOCK.

An interesting plan has developed in connection with the new Juvenile Court and Detention Home which is now being erected in Chicago. The structure has only 100 feet frontage, but there is already a public school with a good playground on the east end of the block, and the suggestion is



INTERIOR OF RIDING ACADEMY OF MR. REGINALD C. VANDERBILT—
SANDY POINT FARM.

Portsmouth, R. I.

Stewart Walker, Architect.

may survive; but they will do him little credit. His public buildings may survive; but the names of their architects will not be remembered with admiration and gratitude. Their urban residences will almost certainly be destroyed. Their country residences will either be destroyed or transformed beyond recognition, so far as they appeal entirely to architectural fashions or individual peculiarities; but in the few instances in which their present acceptability is due to a fundamental propriety of plan and form, they will afford the American architect of to-day at least one opportunity

made that the whole block be acquired and made "the children's block." It is situated only one square south of Hull House, across Halsted street, in a region where such a development would be very welcome. The Juvenile Court site is at the northwest end facing north. The present school and its playground take up something more than a third of the block on the east. Between these and the Juvenile Court and Home it is proposed to place a small playground and school building for children temporarily detained; and back of these, and occupying the southern part of the block and the re-

maining third of the block's area, to establish a little park, which shall have sand piles and a wading pool as well as vegetation. Jane Addams and Mrs. Emmons Blaine are among those interested in the project, which is novel and has much to commend it from various points of view. To create a children's center is something like as interesting and worth while as to create a civic center.

DISCUSSION OF BUILDING HEIGHTS.

The determined fight in Springfield, Mass., recently for better building regulations, and especially for an ordinance to establish a conservative height limit, resulted in unusually instructive hearings. The discussion dragged through several months, but with seemingly no waning of interest on the part of the citizens. It was argued that to impose building regulations was not an act of conservatism but of progressiveness, for as civilization becomes more complex the principle that one may not use his own in such way as to injure another's, is receiving constantly wider application in the equity courts. Apropos of this, a speaker declared the promiscuous raising of apartment houses on residential streets as "analogous to predatory wealth." Samuel Bowles called attention to diagrams showing the shadows cast in Springfield at 9 A. M. and 3 P. M. in the spring, fall and winter on streets running north and south, and at noon on streets running east and west, by buildings that were built to the maximum (125 feet) allowed under the existing law. The diagrams showed that the sunlight could not reach the pavement of an ordinary street during any part of the day. A letter from Prof. W. T. Sedgwick, of Boston, presented various sanitary objections to skyscrapers, mentioning among others the enormous consumption of oxygen caused by the combustion of vast heating apparatuses, and the respiration of a congestion of people. He also noted an important, but too little considered, economic argument, saying, "It seems to me also that the economic justice and fairness of a horizontal, rather than a vertical, extension of prosperity, in which large numbers of citizens might share, is one of very great importance; but this aspect of the subject property owners not in the immediate heart of cities will, if they are wise, themselves jealously look after." A letter from Nathan Matthews, a member of the Boston building height commission and a former mayor, testified that if there had not been already so many buildings 125 feet

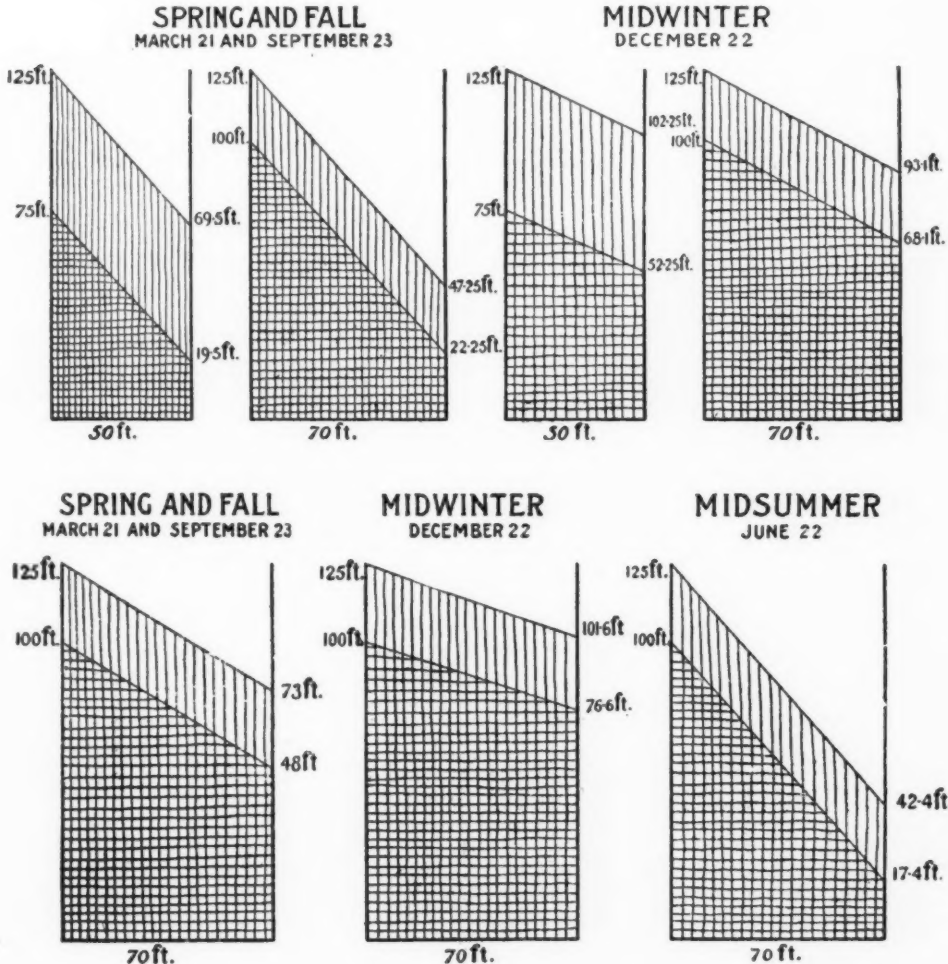
high in the business part of Boston, the commission would have fixed 100 feet as the limit. He adds that his investigation of the effect on land values of such restriction (which the commission actually did impose on parts of the Back Bay) shows it to have been beneficial rather than injurious. Henry Parkman, another member of the commission, stated his belief that if the question were to-day a new one in Boston, and no buildings of 125 feet had been already erected, a general application of a 100-foot limit would be acceptable, as giving the greatest good to the greatest number. Various physicians testified as to the hygienic effect of high buildings, and Guy Kirkham, the architect, is quoted as declaring unevenness of sky-line "a mark of savagery." The ordinance proposed heights limited to one and one-half times the width of the street upon which the building is situated, with a maximum limit of 100 feet in the business district and 80 feet in the residential. Within the limits, however, the space between street and building could be added to the street width for purposes of computation where a structure was set back; and upper stories could be added to a structure if for them there were four feet of set-back for each increase of five feet in height. Steeples, domes, cupolas, chimneys, etc., were not included in the stated limits. After all the arguments and many hearings, the common council failed to approve the suggested restrictions.

↓ CIVIC CENTER FOR SPRING- FIELD.

It is clear that Springfield, Mass., long in a class by itself in the exhibition of civic spirit, has been this winter one of the most active and interesting centers of improvement zeal. On top of the stirring report on the riverfront reclamation, and the building regulations hearings, came the report of Daniel J. Marsh, the chairman of the Park Commission, giving the plans of Peabody & Stearns for the development of Court Square; and on the heels of that there has been made at a mass meeting the announcement that Everett H. Barney would leave his estate, valued at more than a million dollars, to the city for its beautification and improvement. The expectation is that this money will be put to the development of the riverfront scheme. The Peabody & Stearns suggestions for Court Square, prepared at the request of the committee, represent more than a year and a half of study and take as

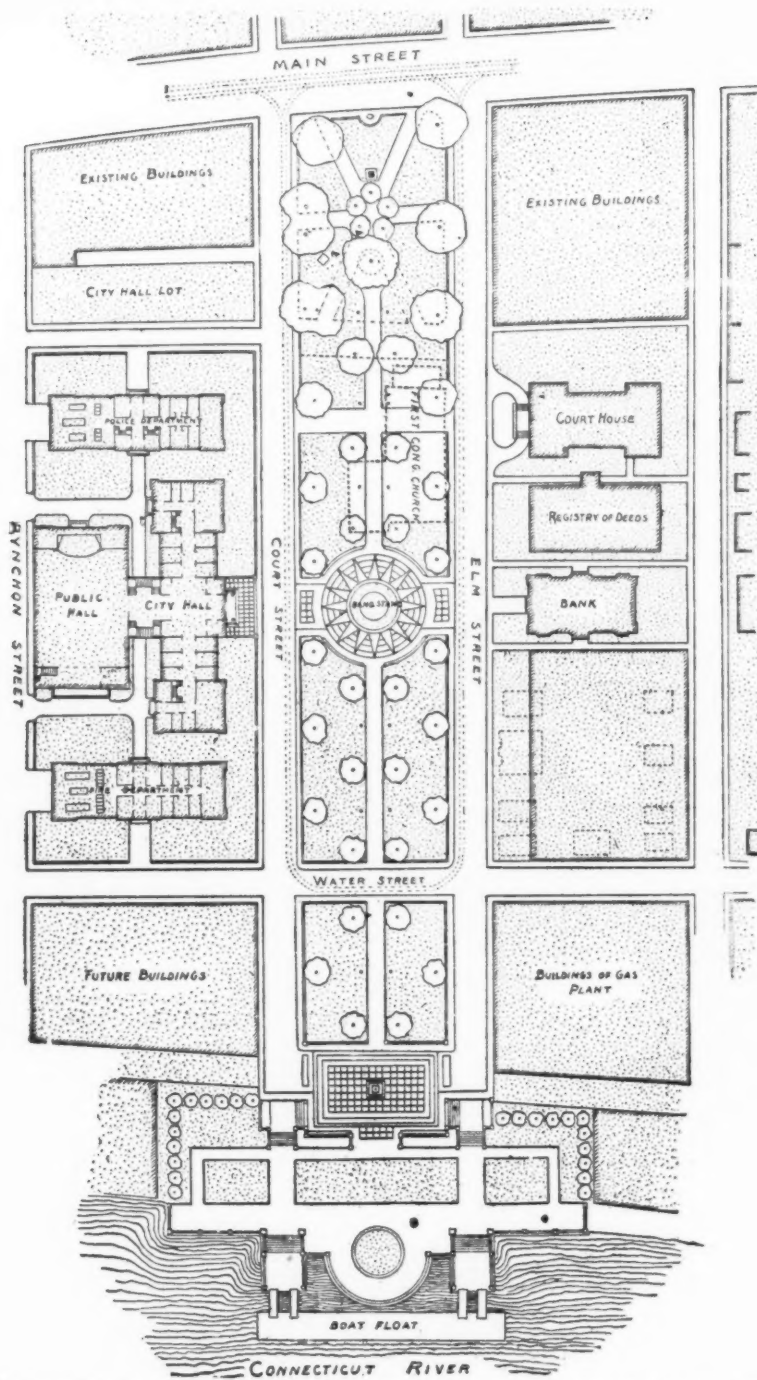
THE EFFECT OF HIGH BUILDINGS IN OBSTRUCTING LIGHT IN STREETS RUNNING EAST AND WEST.

[One of the streets is shown as of a width of 50 feet, the other of 70 feet, and the shadows are illustrated as they would be cast at noon. The business part of State street, Springfield, east of Main, is 68 feet wide. State street, west of Main, and most of the east and west streets in the business section, are approximately 50 feet wide. The present Massachusetts law limits the height of buildings to 125 feet on streets of any width. Under the proposed law for Springfield the limit of height for any building on a street 50 feet wide would be 75 feet, or $1\frac{1}{2}$ times the width of the street. On a street 68 or 70 feet wide the limit would be 100 feet.]



THE EFFECT OF HIGH BUILDINGS IN OBSTRUCTING LIGHT IN STREETS RUNNING NORTH AND SOUTH.

[The streets are shown as of a width of 70 feet, which is very nearly the width of Main street, Springfield. The shadows are shown as they would be cast at 9 a. m. and 3 p. m. The present Massachusetts law limits the height of buildings to 125 feet. The proposed law for Springfield would limit the height of buildings on a street 70 feet wide to 100 feet.]



SUGGESTION FOR THE DEVELOPMENT OF COURT SQUARE AND THE MUNICIPAL BUILDINGS.

Springfield, Mass.

Peabody & Stearns, Architects.

their motif the creation of a civic center. The plan proposes that the city buy the land on the north side of the square from the present police building to the river. It is thought this would cost about \$230,000. This expenditure would be reduced by fully \$50,000 by the sale of the old city hall site, and it is suggested that the First Church, dispossessed by the city in carrying out the project, could be profitably offered this location. On the land thus secured, it is proposed that there be erected the new city hall, flanked on either side by the police and fire

lower level, whence gangways lead to a landing stage. A single street railway track encompasses the square.

**SAN FRAN-
CISCO AND
THE
BURNHAM
PLAN.**

It is officially announced by the Merchants' Association of San Francisco that the directors have made formal request to the Committee of Forty "to take up again and carry to completion the work of plotting the city and preparing estimates of



THE DRIVE TO MR. W. B. DINSMORE'S HOUSE.

Tuxedo Park, N. Y.

Donn Barber, Architect.

department buildings, and balancing across the square the present court house, hall of records and bank. Through the center of the square, extended from Main street to the river by the removal of the church, would be laid a mall, with two rows of elms on either side. Midway down the mall, and on the axis of city hall and bank, would be a circular plaza with a bandstand. The river terminus of the mall would be an esplanade, with balustraded outlook over the river surmounting the retaining wall. Steps on each side descend to a "terrace" at a

cost preliminary to a beginning on the execution of the Burnham plan." The association declares its intention to do its part toward securing such realization as is practicable of the great improvement scheme. To this end the directors have appointed a committee of three, at the head of which is Dr. Hartland Law, to see that a beginning is made in harmony with the general project. The directors add that while they appreciate that only "a small part of the project can be realized at present, the board feels that nothing should be done by the city that will

prove an obstacle to the completed work." In this connection, it may be said that of the limited and handsome edition of the Burnham Report, which was issued by the city on the eve of the earthquake, a great portion has doubtless been destroyed. The book, which an outsider could hardly hope to get at the start, is now much rarer. The few who are lucky enough to have it, have something that is valuable in more ways than one. For the benefit of others, it may be

and our more monumental government buildings. We may note in the second place a tendency toward improved and more solid and durable construction, with great ingenuity in adapting new means to new ends. Thirdly, our modern work is characterized by indifference to tradition and arbitrary rules of design, not because of ignorance, as was the case generally twenty or thirty years ago, but because of a spirit of inborn artistic independence. Fourthly, a general



MR. W. B. DINSMORE'S HOUSE.

Tuxedo Park, N. Y.

Donn Barber, Architect.

stated that the Report, with its illustrations, was reprinted in two parts in the November and December numbers of the "New San Francisco Magazine," and is thus procurable.

AMERICAN ARCHITECTURE.

Of a lecture on "Present Tendencies of American Architecture," by Prof. A. D. F. Hamlin, a synopsis gives the following summary: "An eclecticism which seems to be working definitely toward the close association of certain types and kinds of buildings with particular historic style forms, is perhaps the most conspicuous and notable tendency of our modern American architecture. Our churches, for example, are mostly Gothic or Romanesque—more often the former; our state capitols and libraries are Classic or of the severer Renaissance types of design. There is a strong tendency toward the English collegiate Gothic for academic and university buildings, and toward Roman forms in our domed state capitols

tendency toward increased respect for monumental considerations, for the proper placing of buildings and for their proper relation to their environment; for civic grouping and what is broadly called municipal improvement. And, finally, there is in our modern architecture a tendency toward overdecoration, or at least toward an undue regard for decoration as compared with composition and proportion." These tendencies do not, the speaker added, point to a "new and national style," in the sense of establishing a definite set of forms and details to be used alike for all classes of buildings. Uniformity and fixity, in this age and country, are not to be clamored for in architecture. Ours is varied, daring and changing because it is trying to meet American requirements. The lecture was a long one, taking an hour and a half of rapid reading to deliver; but it was full of interesting thought. Its conclusion, that there is a recognizable American architecture, with the speaker's rapid sketch of its characteristics—as summarized above—offers record on a much discussed point.

PROGRESS IN DENVER

Civic improvement progress in Denver has been rapid during the last year, following the official report on the possibilities for such improvement. A city forester and smoke inspector were almost at once appointed, in accordance with the recommendations. One public comfort station has been completed and for another the plans are ready. From the principal retail business street, Sixteenth, the wires have been re-

mission has been active in securing additional park areas, and in improving the development of those already possessed. Real playgrounds have been constructed out of bare spaces that were called playgrounds until the report showed how out-of-date they were, and now an instructor is employed to direct the play of the children and supervise the use of the gymnastic apparatus. Vacant lots are under cultivation and 10,000 trees were freely distributed, with instructions for planting, on Arbor Day. The Pioneers' Monument, for which \$60,000 was subscribed,



MR. W. B. DINSMORE'S HOUSE.

Donn Barber, Architect.

Tuxedo Park, N. Y.

moved, and this work is now being extended to the streets next in importance. On Sixteenth Street also a new and ornamental system of lighting is being installed, one handsome standard serving as both trolley and light pole. The pole is one selected by the art commission out of a large number of especially prepared designs. The welcome arch, erected at the Union Station and paid for by enthusiastic public subscriptions, has been completed, the art commission looking after its artistic excellence. The park com-

will soon be a visible reality, and as to the ambitious but costly Plaza scheme, which was to open the State Capitol and give to Denver a center almost unique in splendor—that is still a dream, but not yet a vain one. The proposition to issue bonds that would enable the city to pay for this improvement in one swoop was defeated; but by so slender a margin that its friends by no means lost hope. There is more than one way to compass it, and the question was so complicated at the polls by the unexpected

injection of a municipal ownership and anti-franchise move last spring that the verdict could hardly be considered a deliberate expression of popular opinion on the subject. The prediction is made that Denver will yet attain the magnificence that can be hers.

**A HISTORY
OF ARCHI-
TECTURE
BY RUSSELL
STURGIS,
A. M., Ph. D.**

We have received from the Baker & Taylor Co., (New York) the first volume of "A History of Architecture," by Russell Sturgis, A. M., Ph. D. This first volume deals with the buildings of antiquity and brings the subject matter down to the end of Roman Imperial Architecture. A lengthy review of this important undertaking is in hand, and this present short notice is intended merely to draw our reader's attention to

the most important architectural publication of recent years. Evidently this work is intended to be a standard history of architecture in English, the scale of the first volume, the scope of the illustrations, the patience of the text in dealing with details, all indicate this. The actual performance as exhibited in the first volume makes it tolerably evident that the intention has been fully realized and that we at last possess in the English language an authoritative standard history of a great art. Every person who has any serious interest in architecture will need this new history. The book is very handsomely manufactured. The three volumes in cloth are sold for \$15.00 a set, half morocco \$22.50 (carriage extra). Individual volumes may be ordered at \$5.00 and \$7.50 each, according to style of binding, but orders are taken only for the three volumes as a single set.



Tuxedo Park, N. Y.

MR. W. B. DINSMORE'S HOUSE.

Donn Barber, Architect.